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H. SOUSSMANN

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FOR THE

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BY

W. POPP

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R.CASADESUS.-op. 35 Concerto for Flute & Cha
Orchestra (on hire) Version for Flute & Piano

12. Easy Duets.

These Duets are intended to give practice in concerted playing; it is essential that the Pupil should learn the 2d Flute part as well as the 1st Flute, in order to obtain an equal facility throughout the entire compass of his instrument.

12 Leichte Duette.

Diese Duos bieten zweckmässigen Stoff im Zusammenspielen; es ist nothwendig, dass der Schüler nicht allein die erste Stimme lerne, sondern auch die zweite, damit ein gleichmässiger Ansatz in allen-Tönen erzielt wird.

H. SOUSSMANN.
Revised by Paul de Ville.

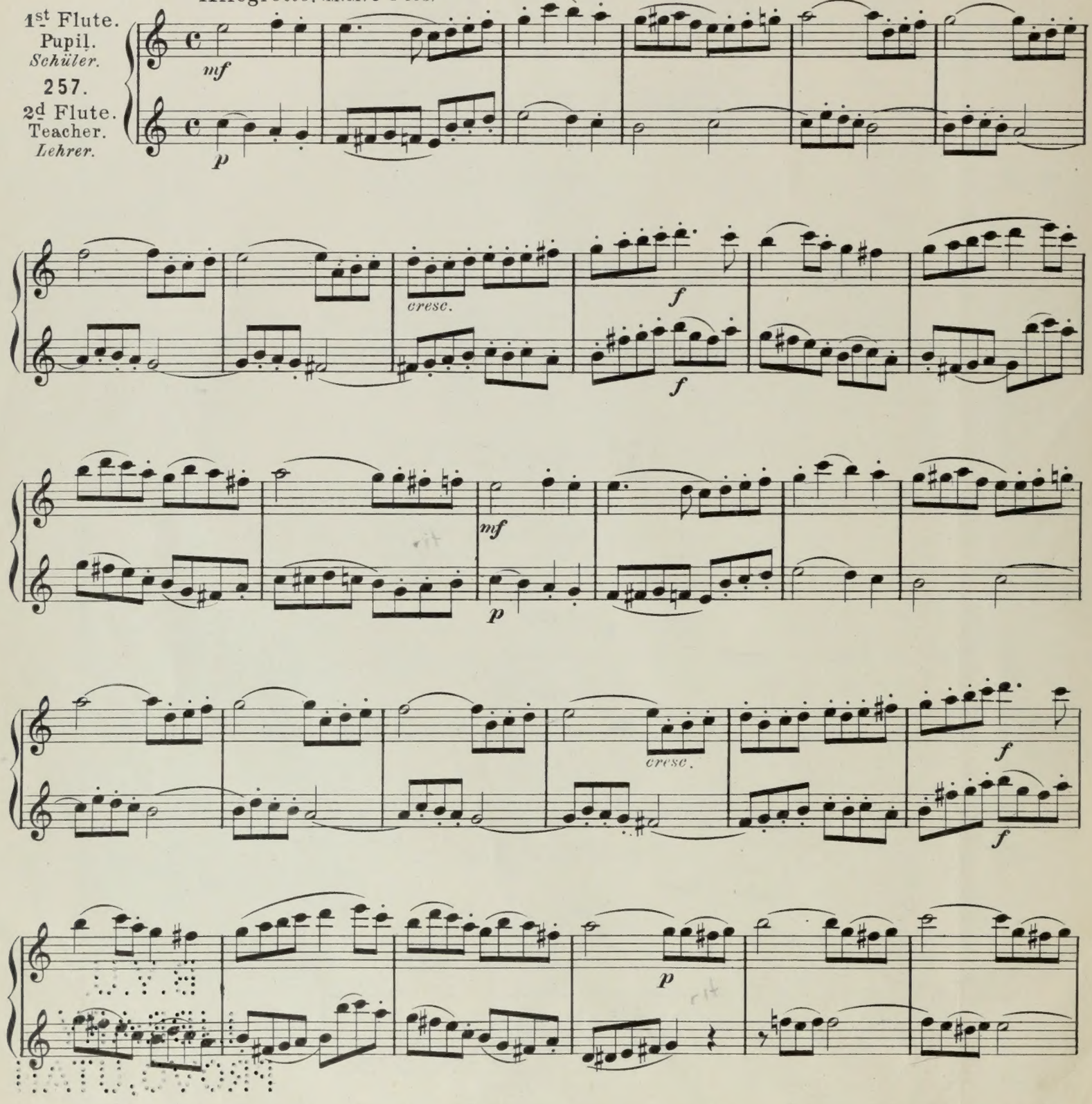
1. C major. *C dur.*

Allegretto. (M.M. ♩ = 108)

1st Flute. Pupil. *Schüler.*

257.

2d Flute. Teacher. *Lehrer.*



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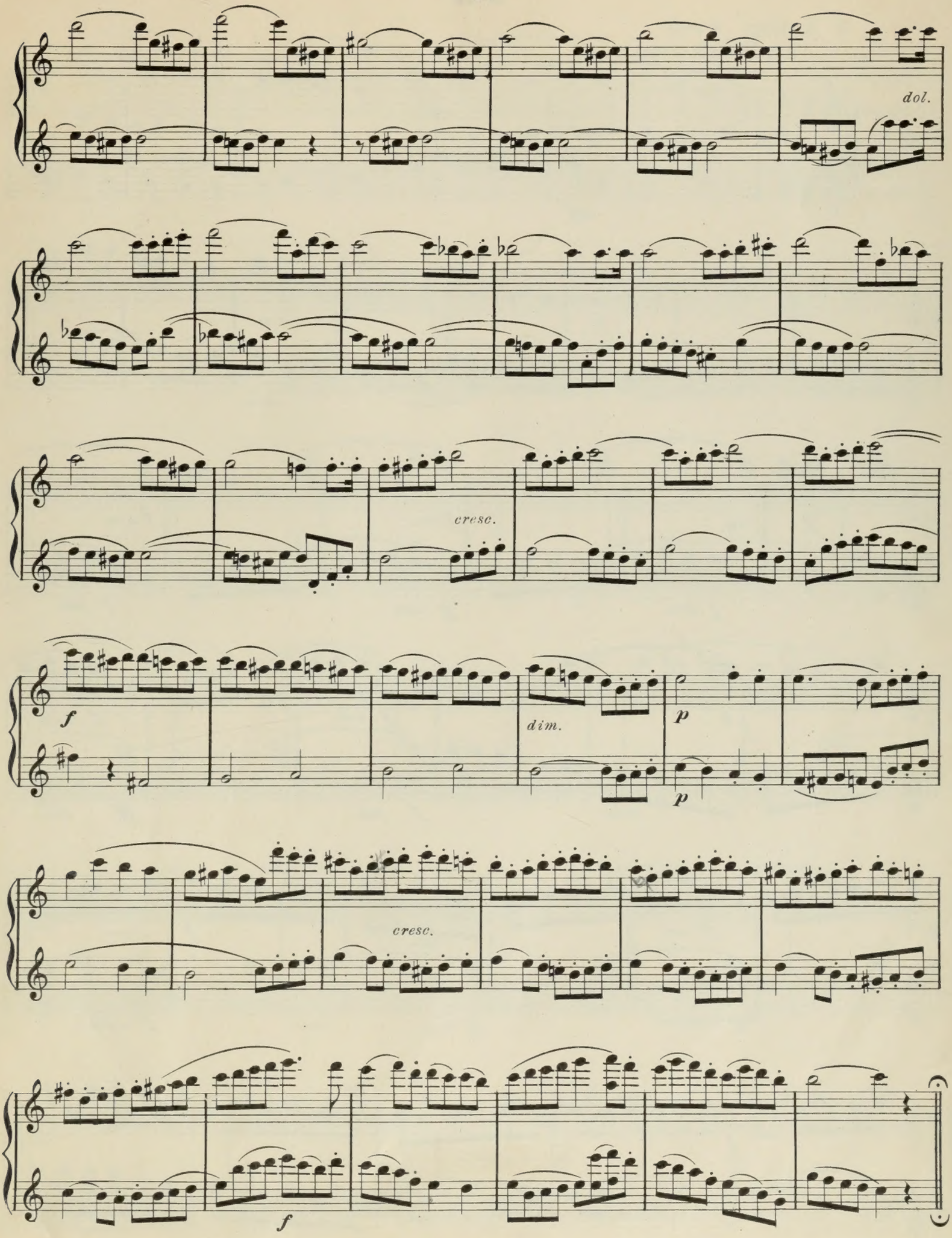
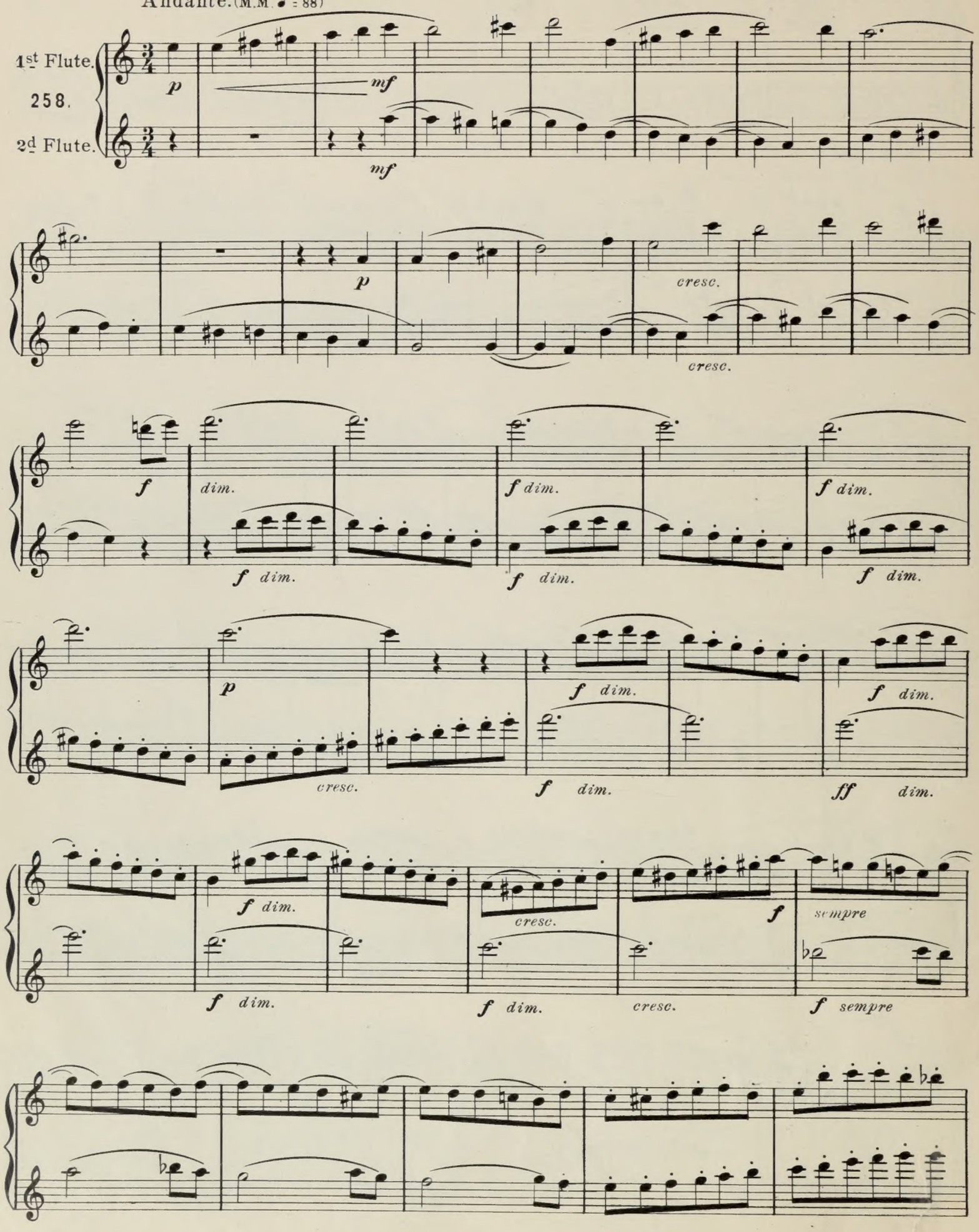
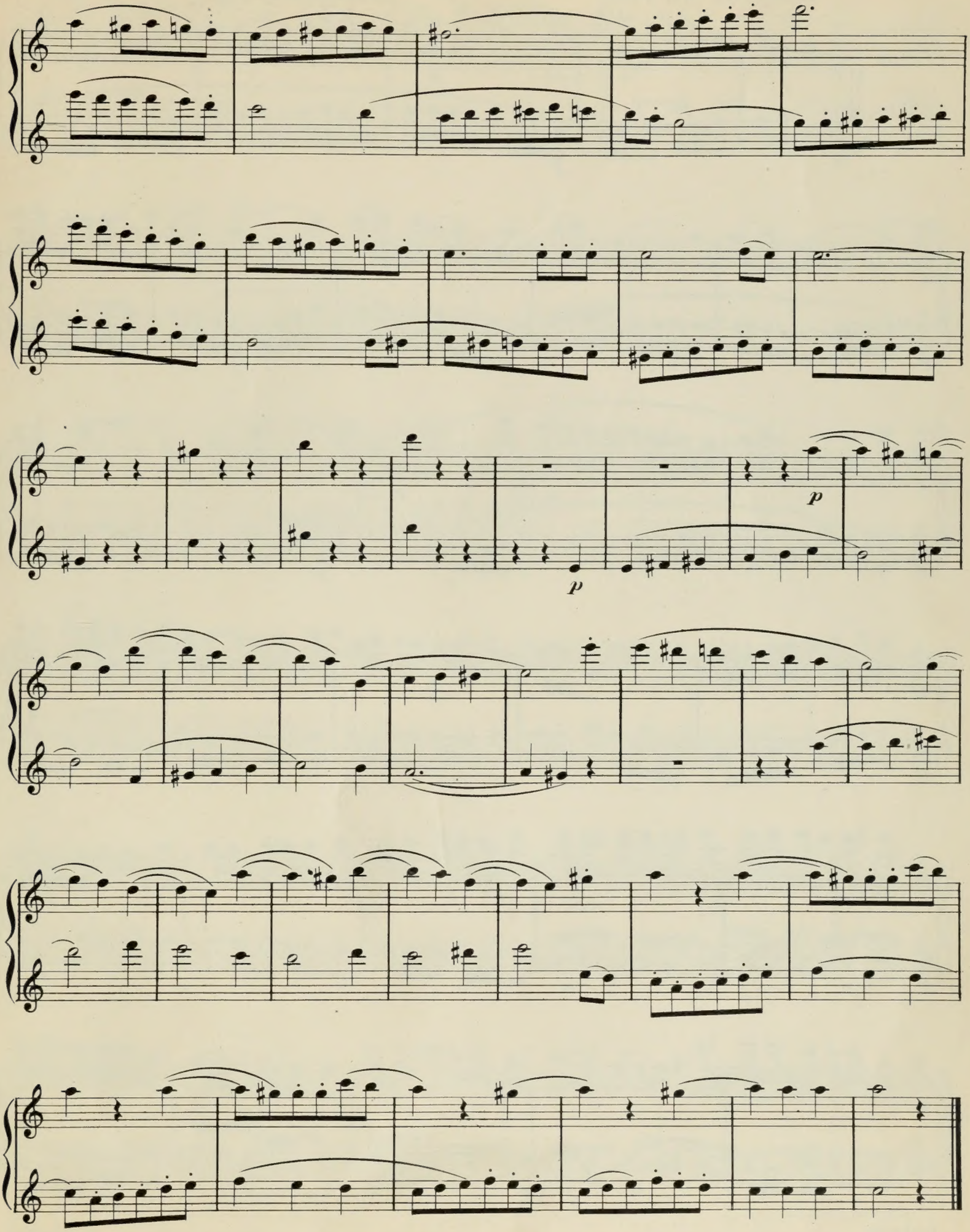

dol.
cresc.
f
dim.
p
p
cresc.
f

2. A minor. *A moll.*

Andante. (M.M. ♩ = 88)





R.CASADESUS.-op. 35 Concerto for Flute & Cham

B. Y. U. BAND PROVO, UTAH.

3. Rondo. C major. *C dur.*
Allegretto. (M.M. ♩ = 128)

1st Flute.

259.

2d Flute.

f *p* *p*

f *f*

p *p*

cresc.

cresc.

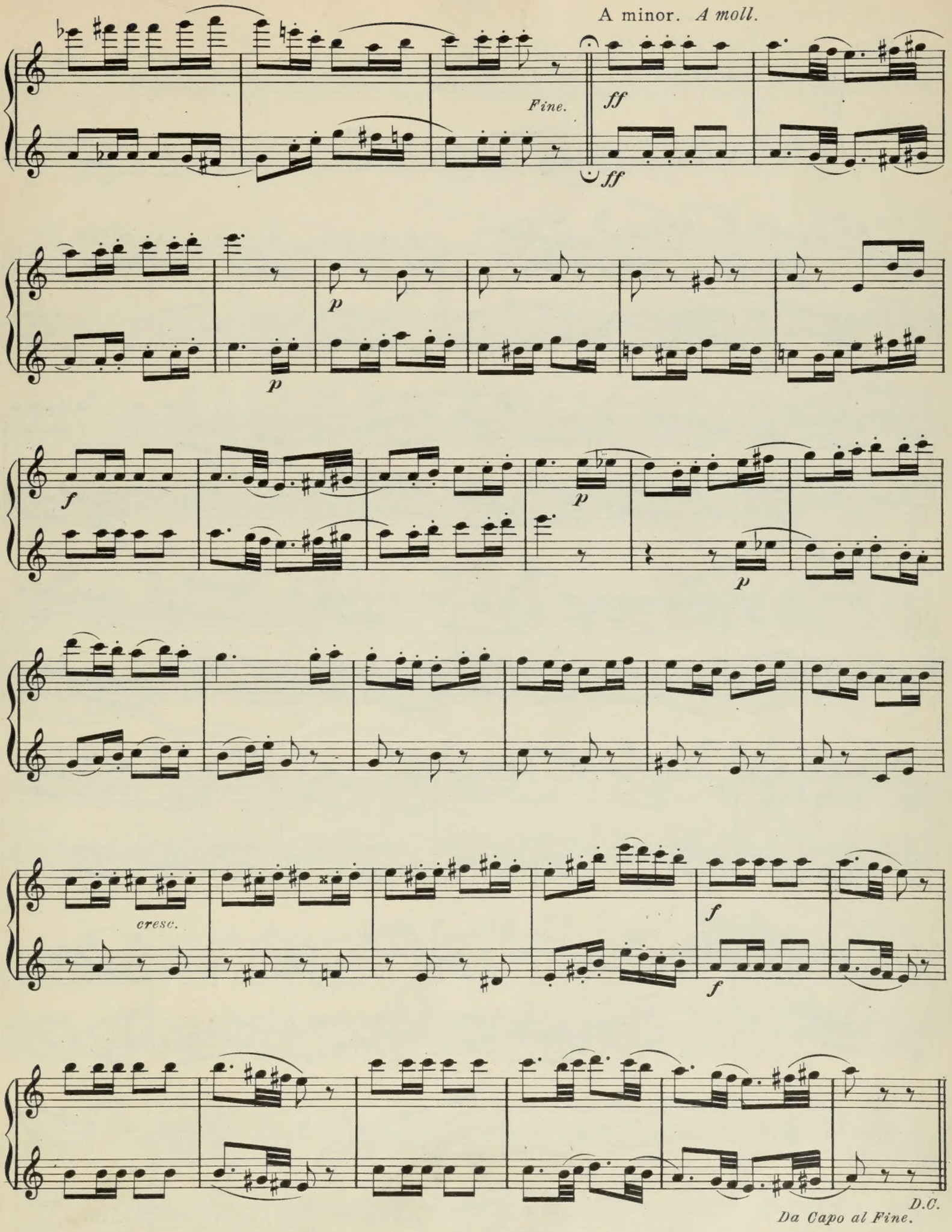
f *dim.* *p*

f *dim.* *p*

f

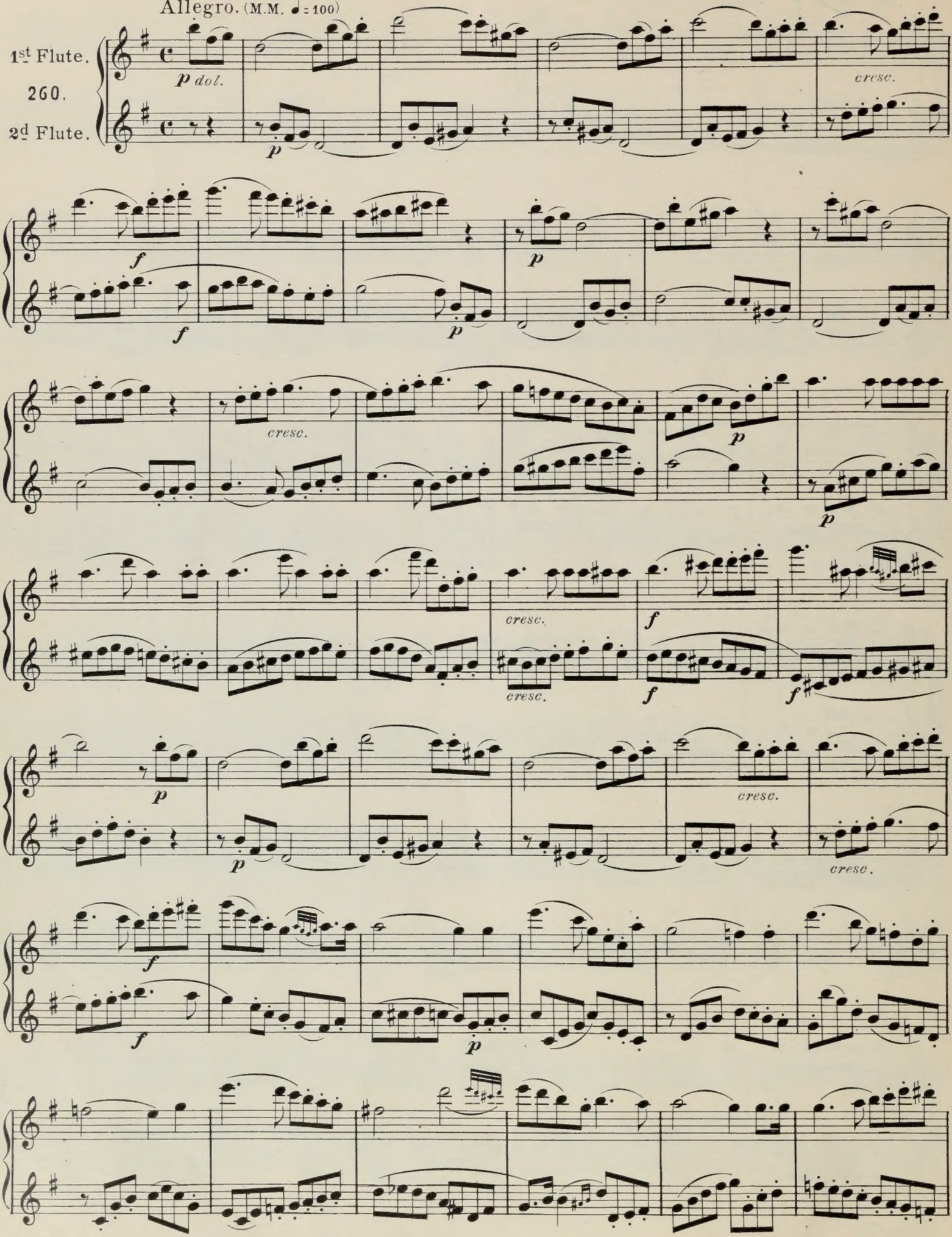
f

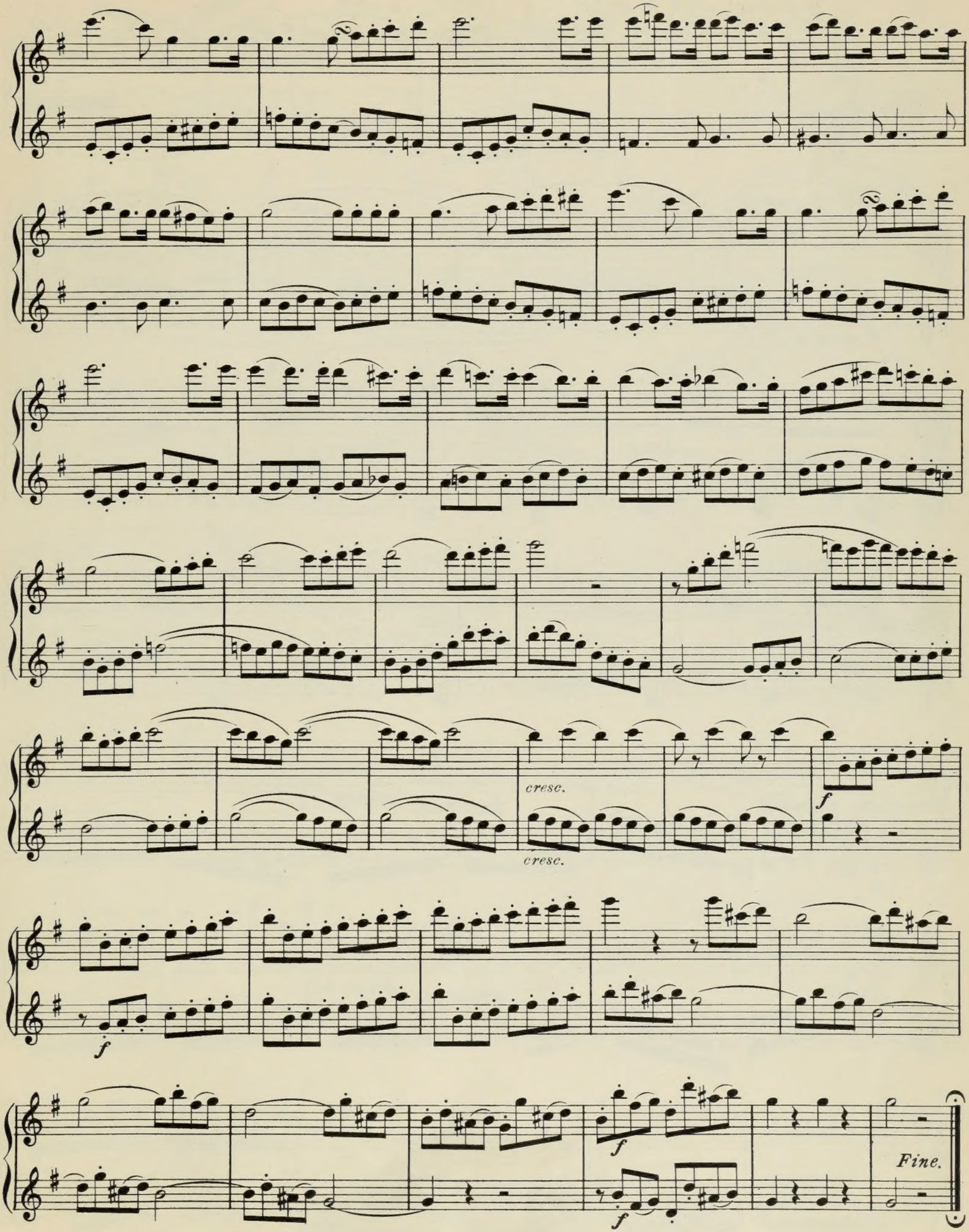
A minor. *A moll.*



4. G major. *G dur.*

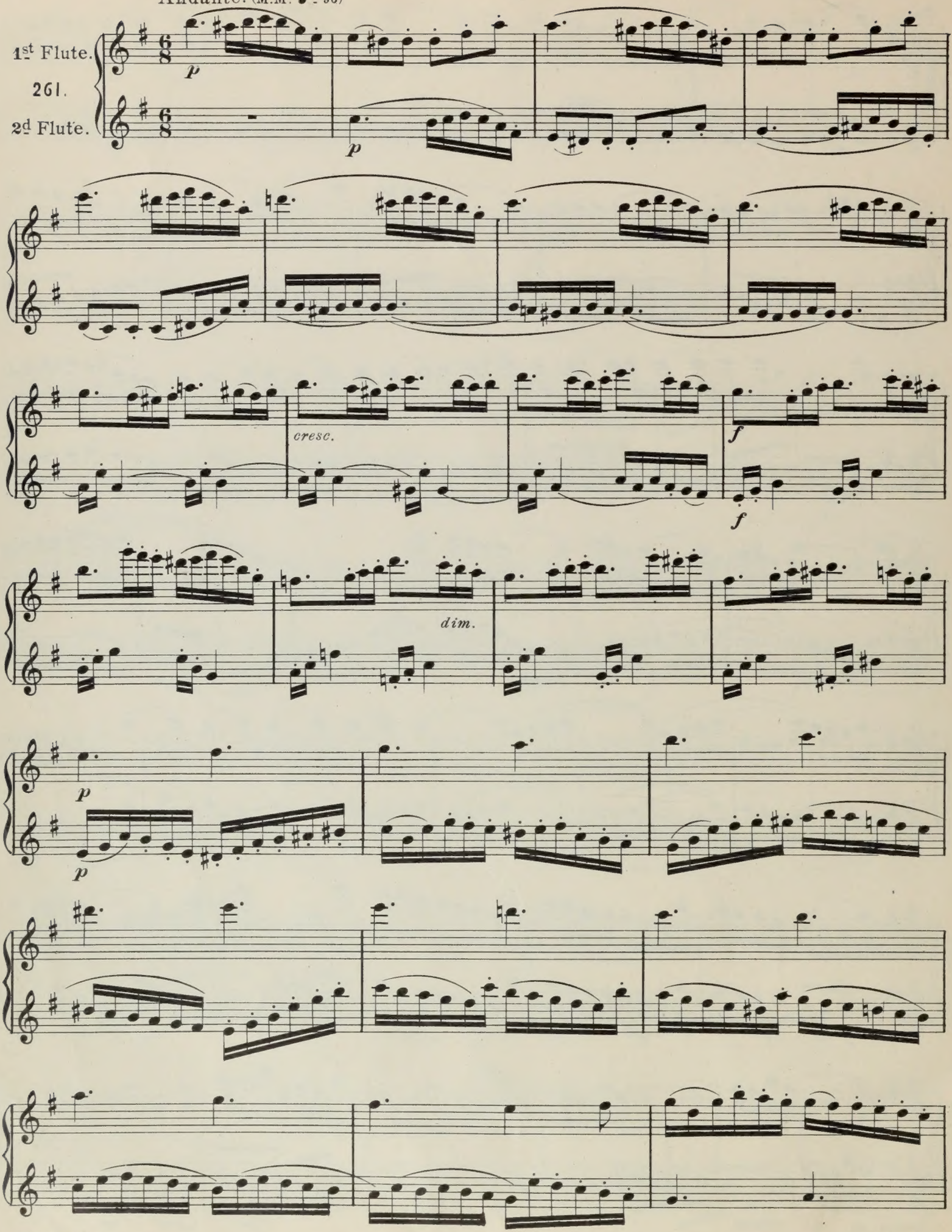
Allegro. (M.M. ♩ = 100)

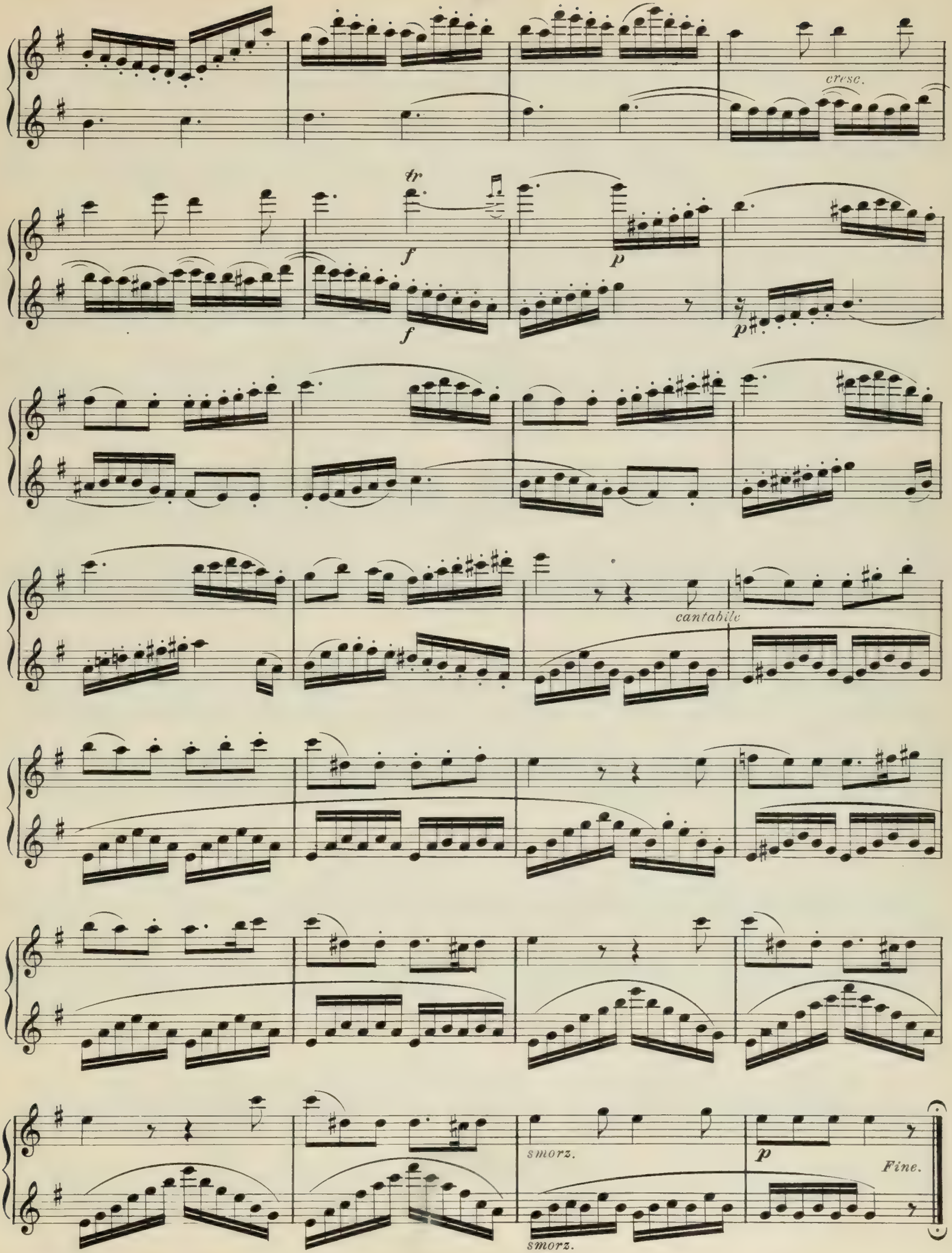



cresc.
cresc.
f
f
f
f
Fine.

5. E minor. *E moll*

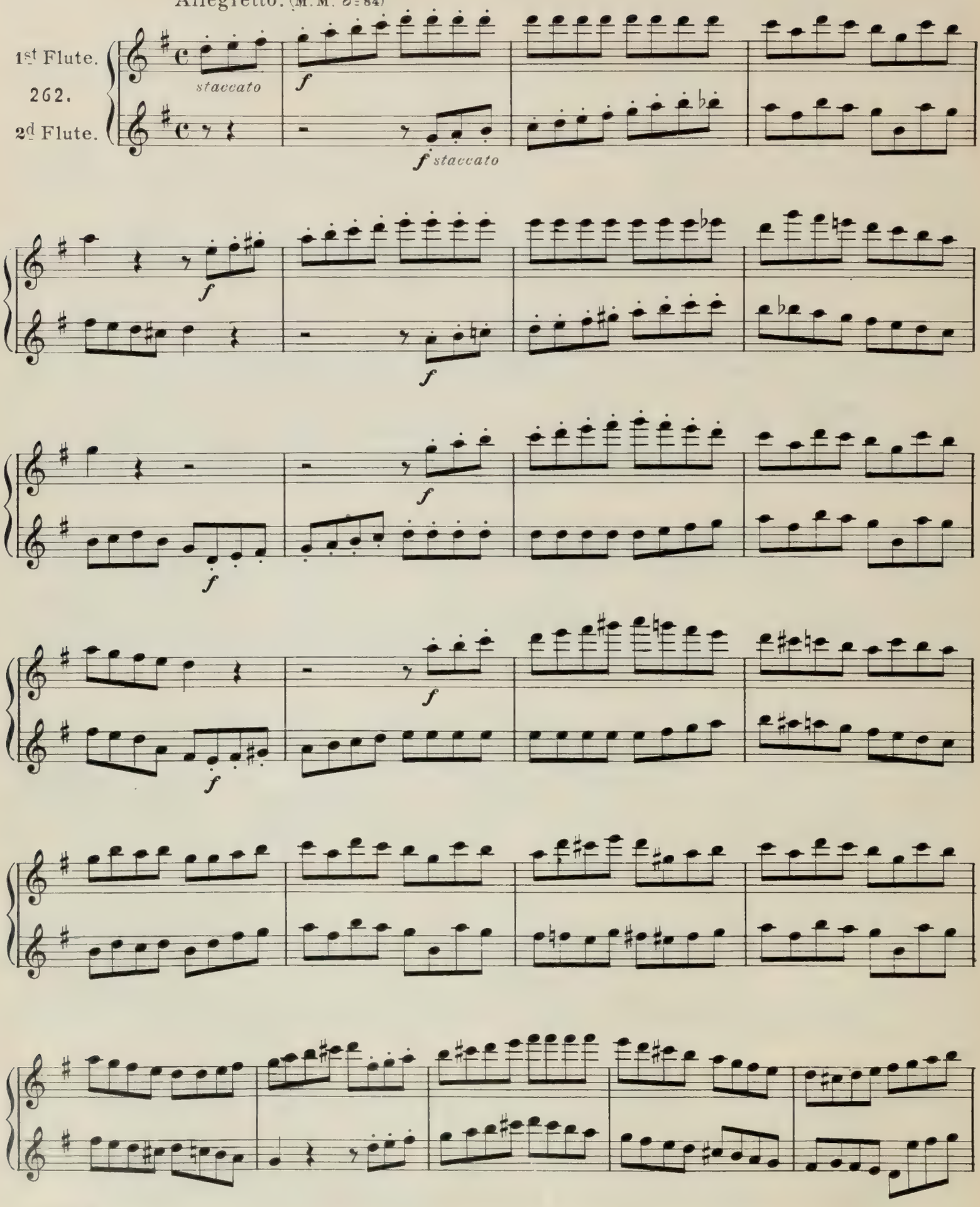
Andante. (M.M. ♩ = 96)

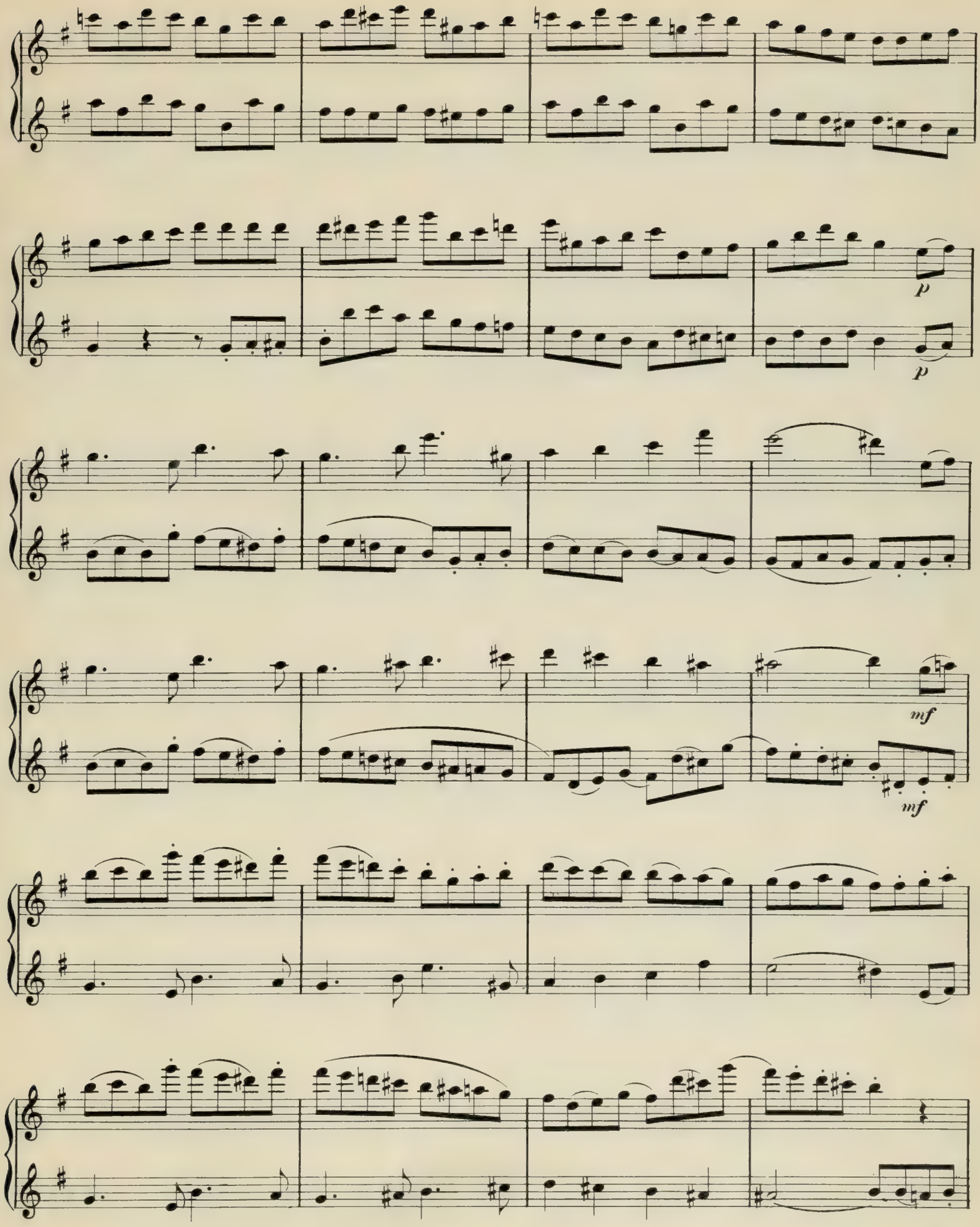


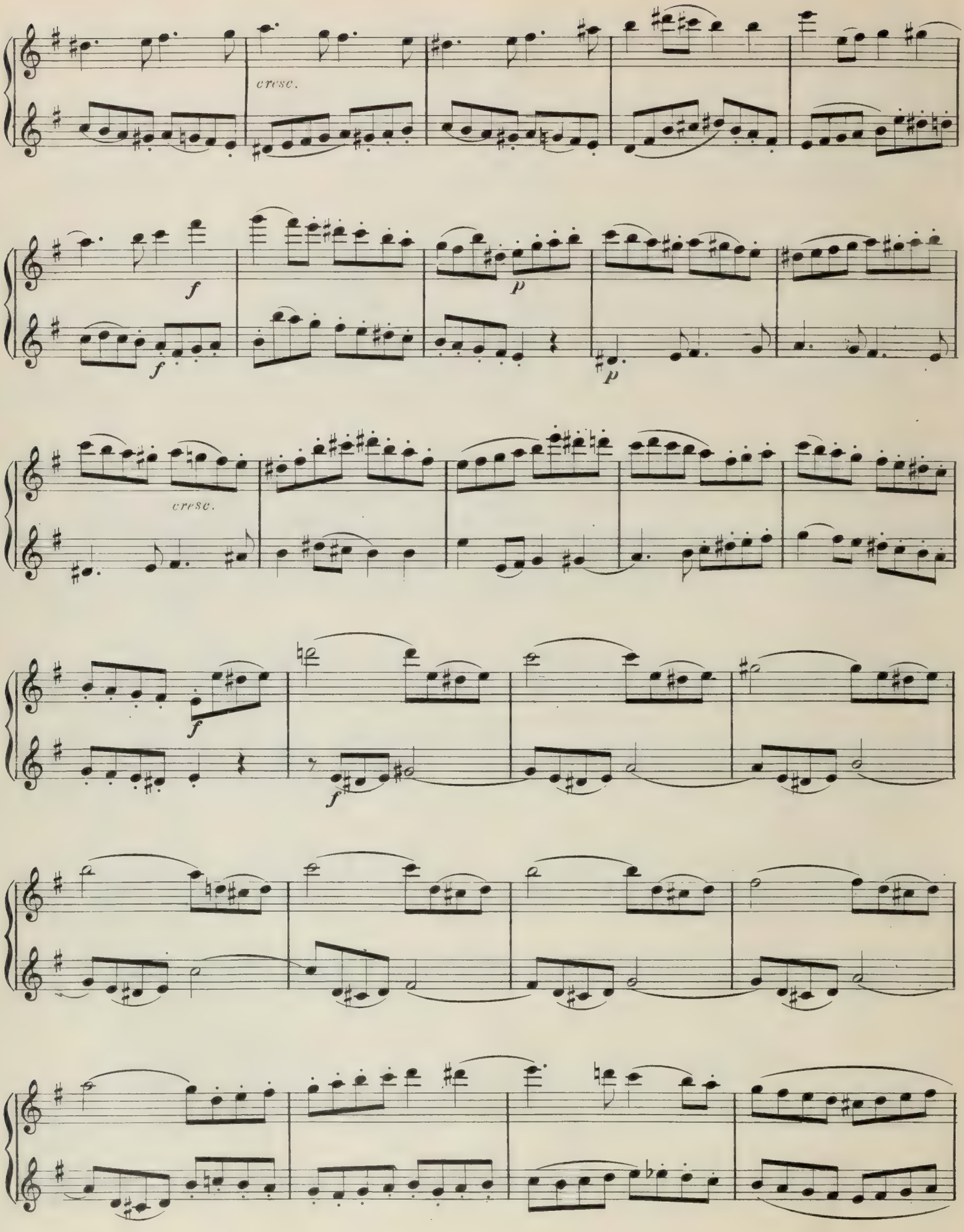

cresc.
tr
f
f
p
p
cantabile
smorz.
smorz.
p
Fine.

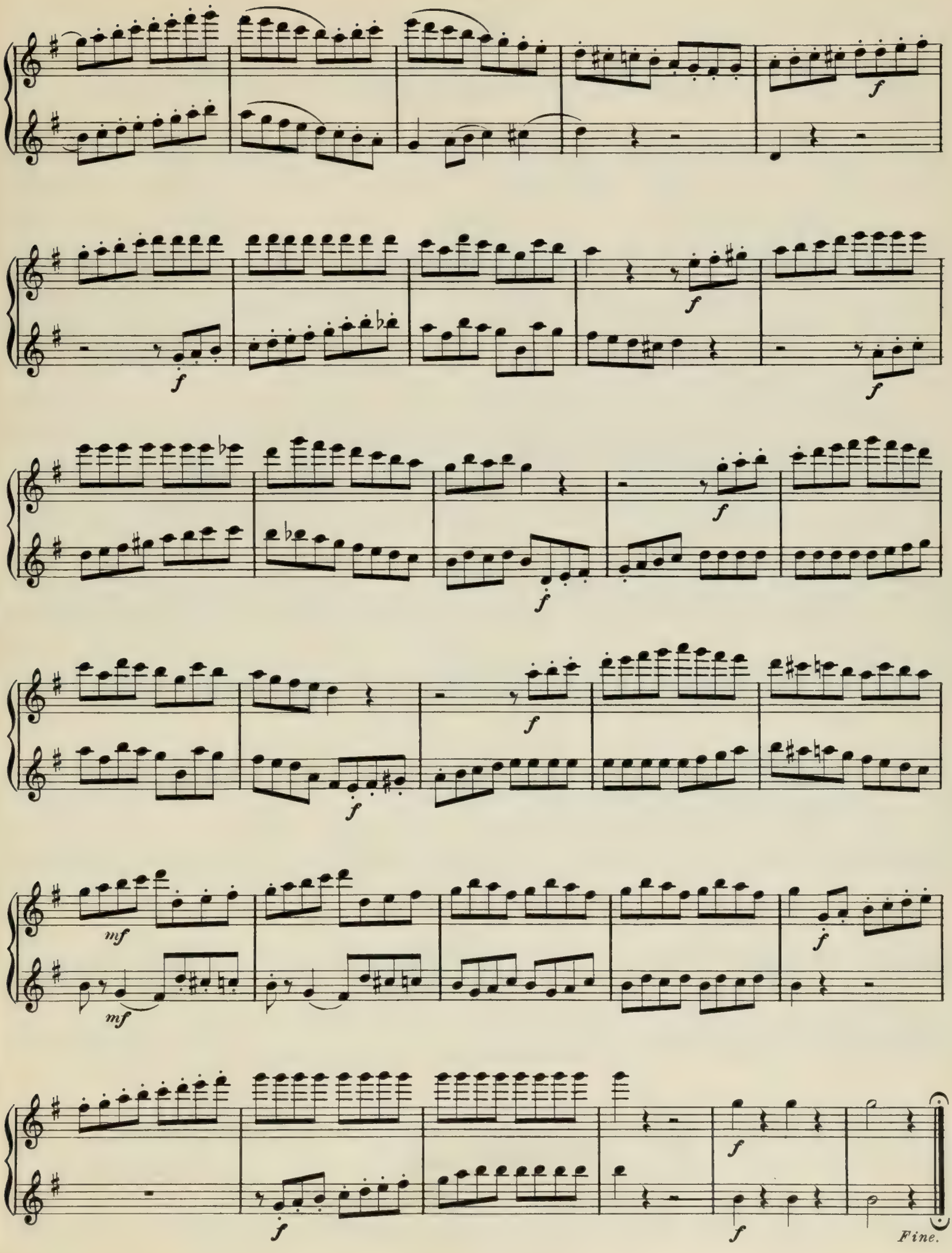
6. G major. *G dur.*

Allegretto. (M. M. ♩= 84)



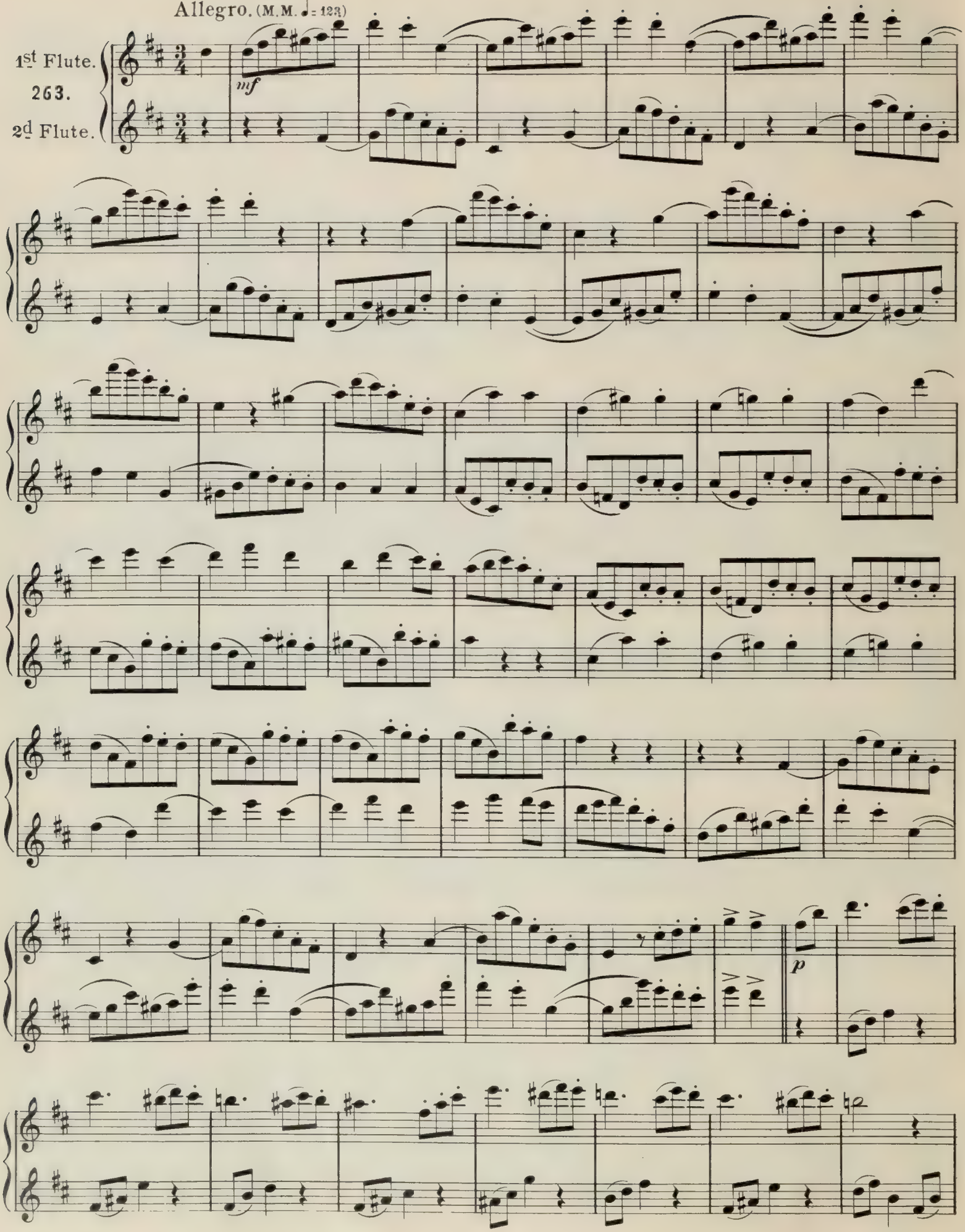

p
p
mf
mf

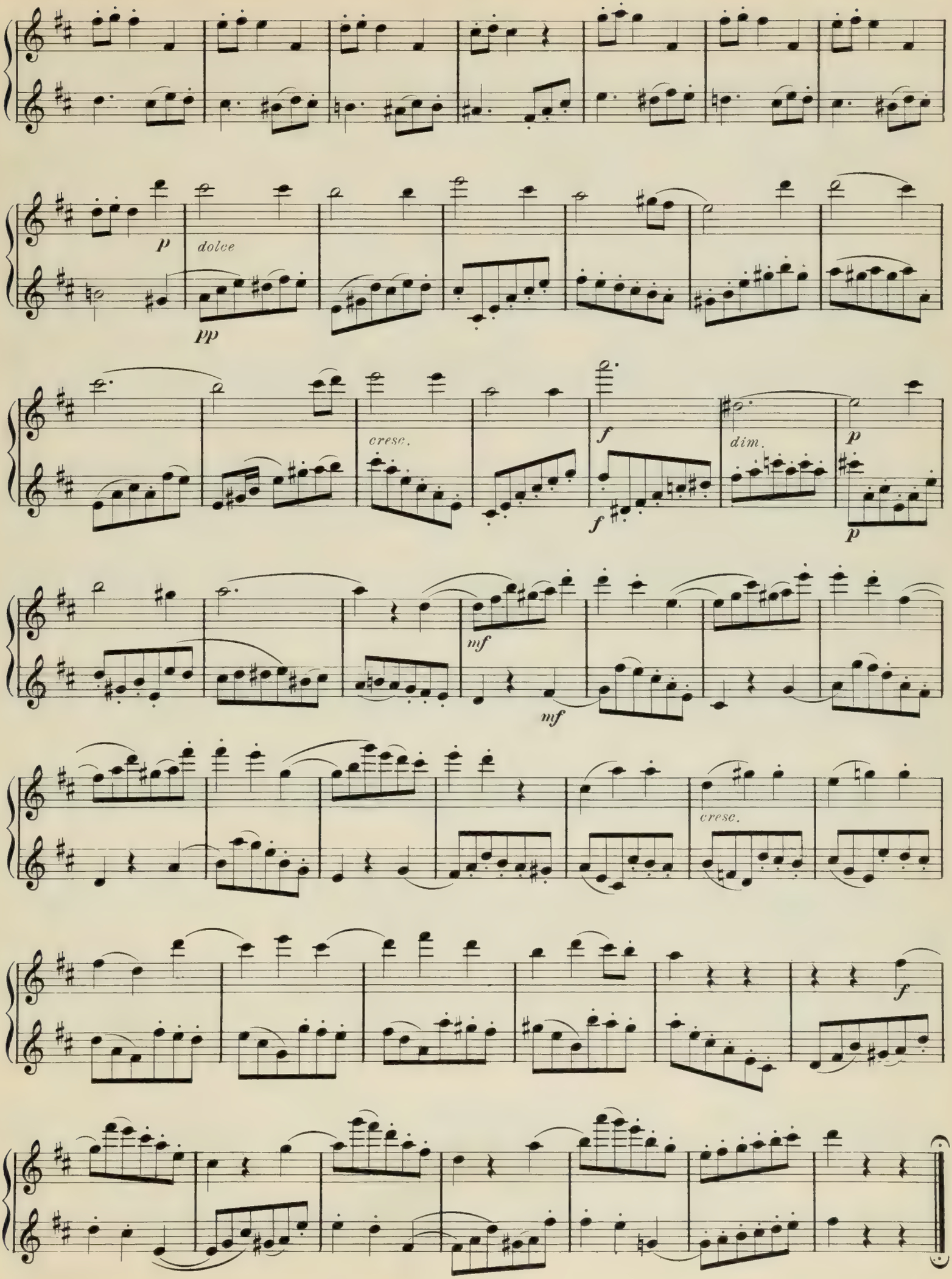

cresc.
f
f
p
p
cresc.
f
f


f
f
f
f
f
f
f
mf
mf
f
f
f
Fine.

7. D major. *D dur.*

Allegro. (M.M. ♩= 123)




p
dolce
pp
cresc.
f
f
dim.
p
p
mf
mf
cresc.
f

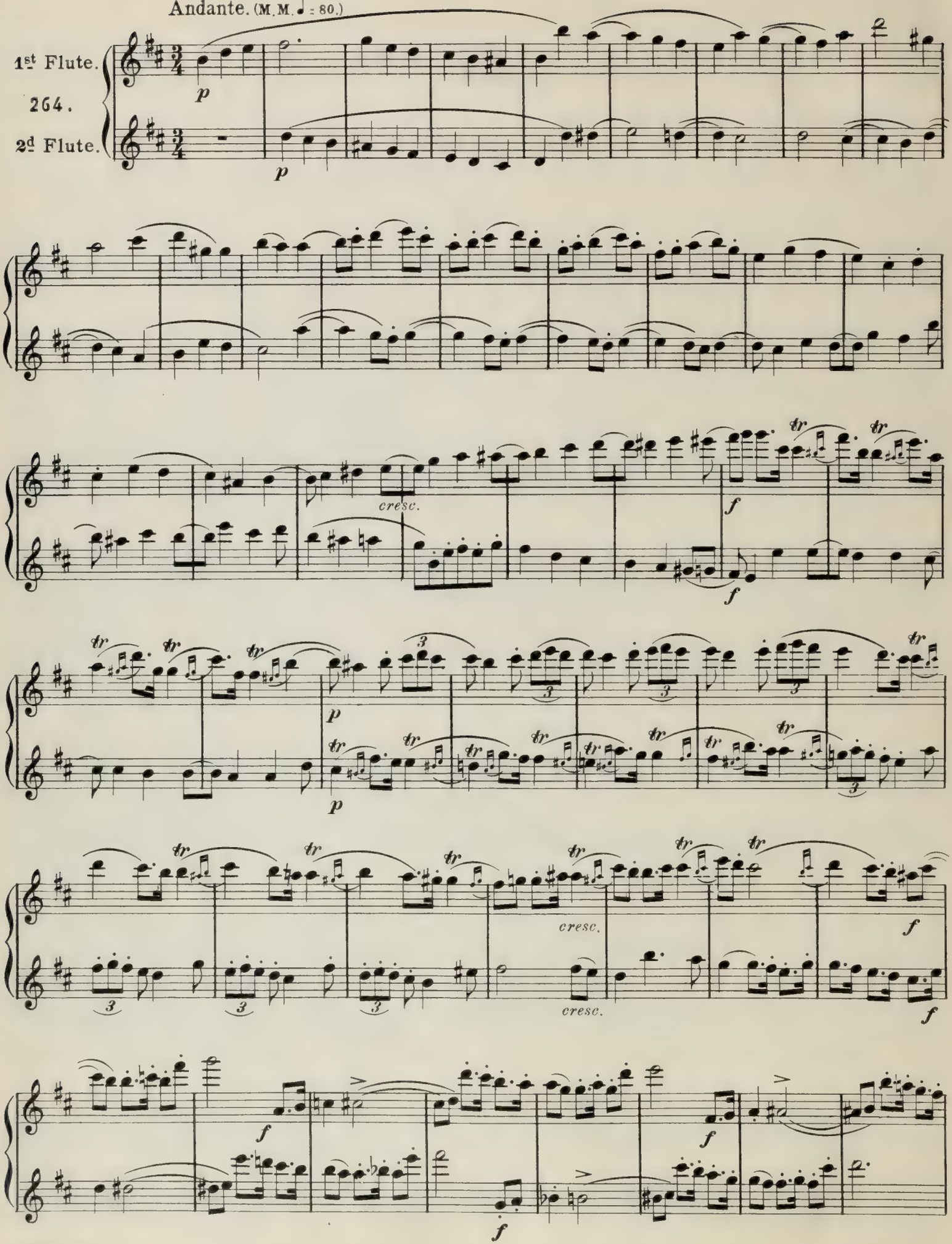
8. B minor. *H moll.*

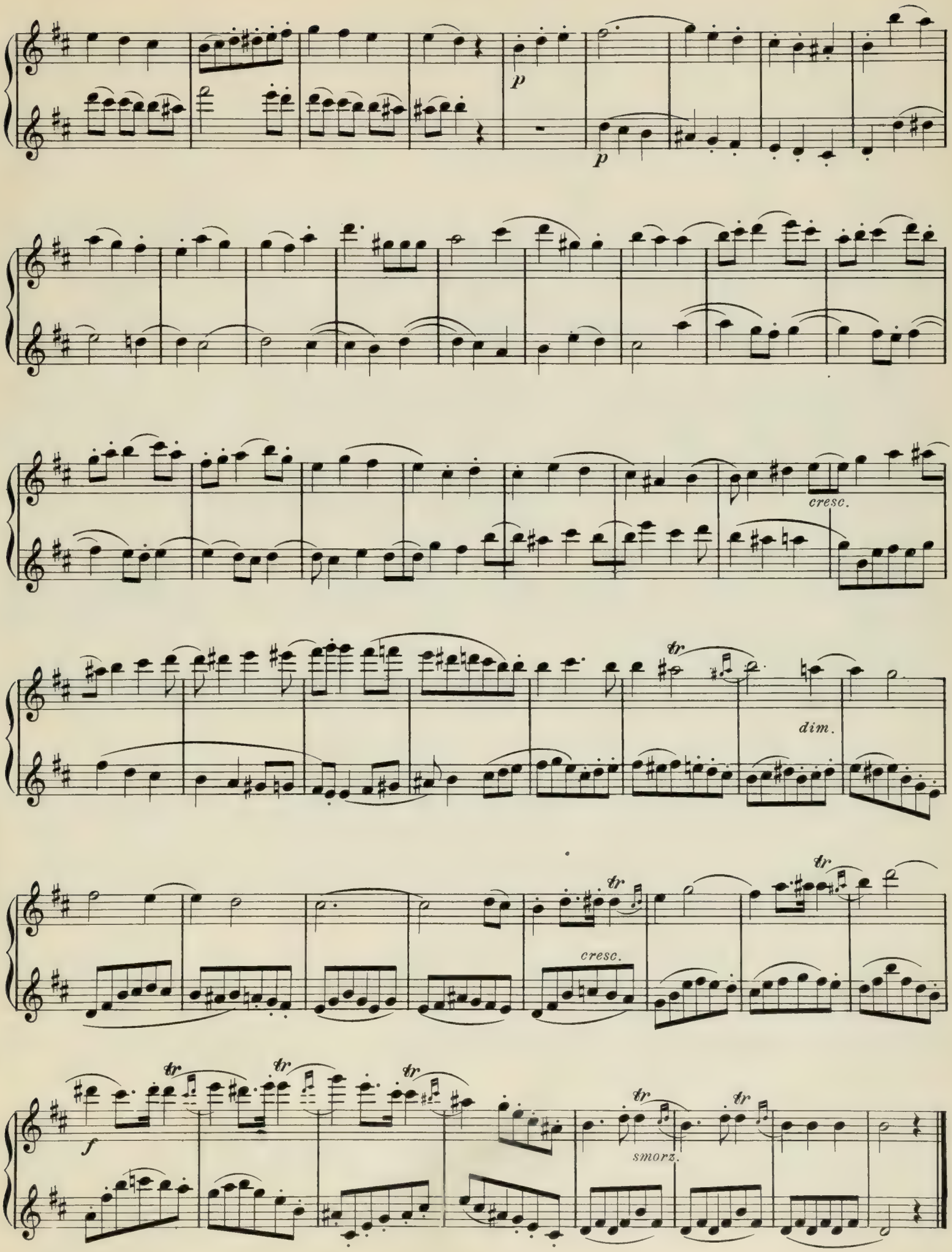
Andante. (M.M. ♩ = 80.)

1st Flute.

264.

2d Flute.




p
p
cresc.
tr
dim.
tr
tr
cresc.
tr
f
tr
tr
tr
tr
smorz.
tr

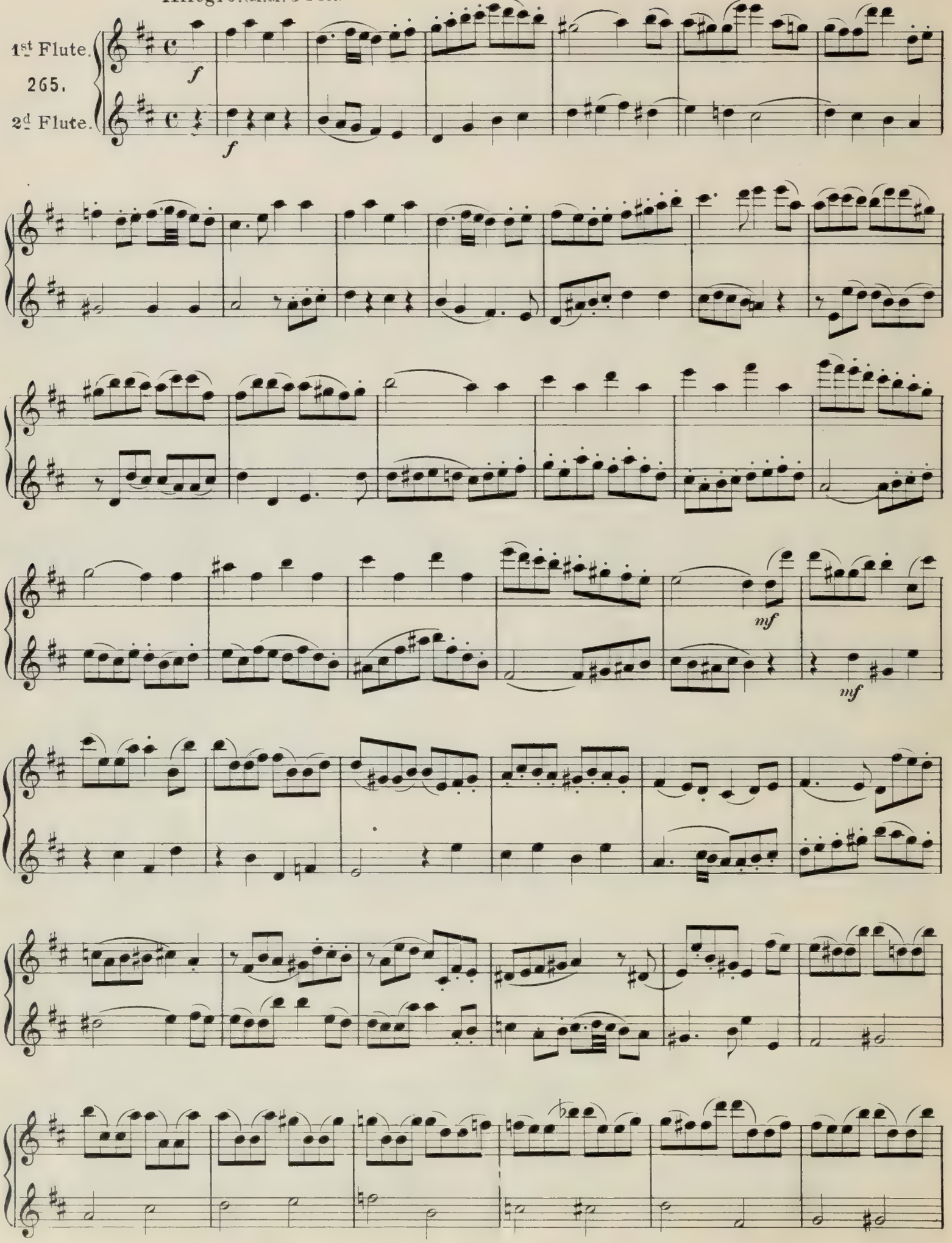
9. D major. *D dur.*

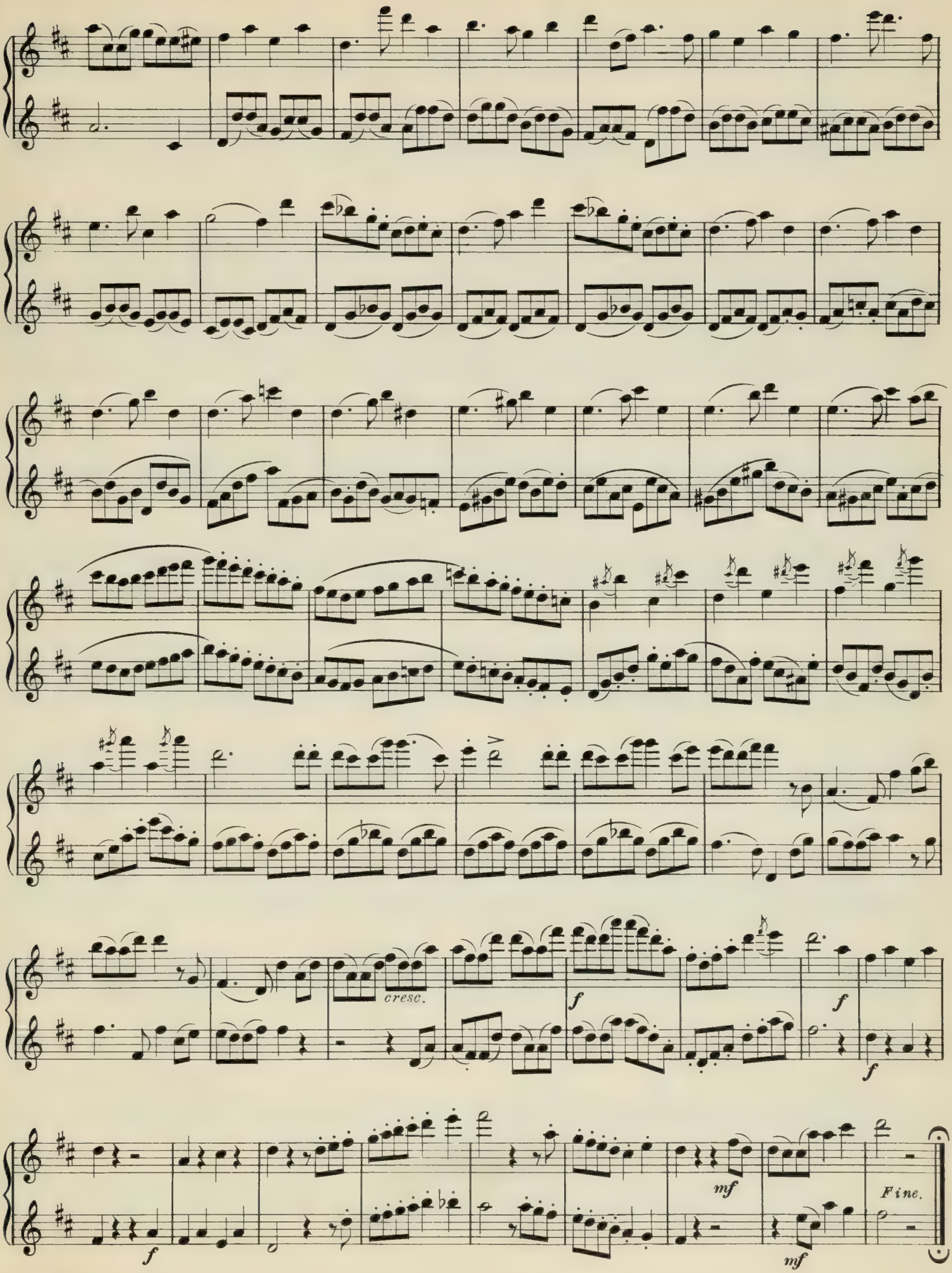
Allegro. (M.M. ♩ = 80.)

1st Flute.

265.

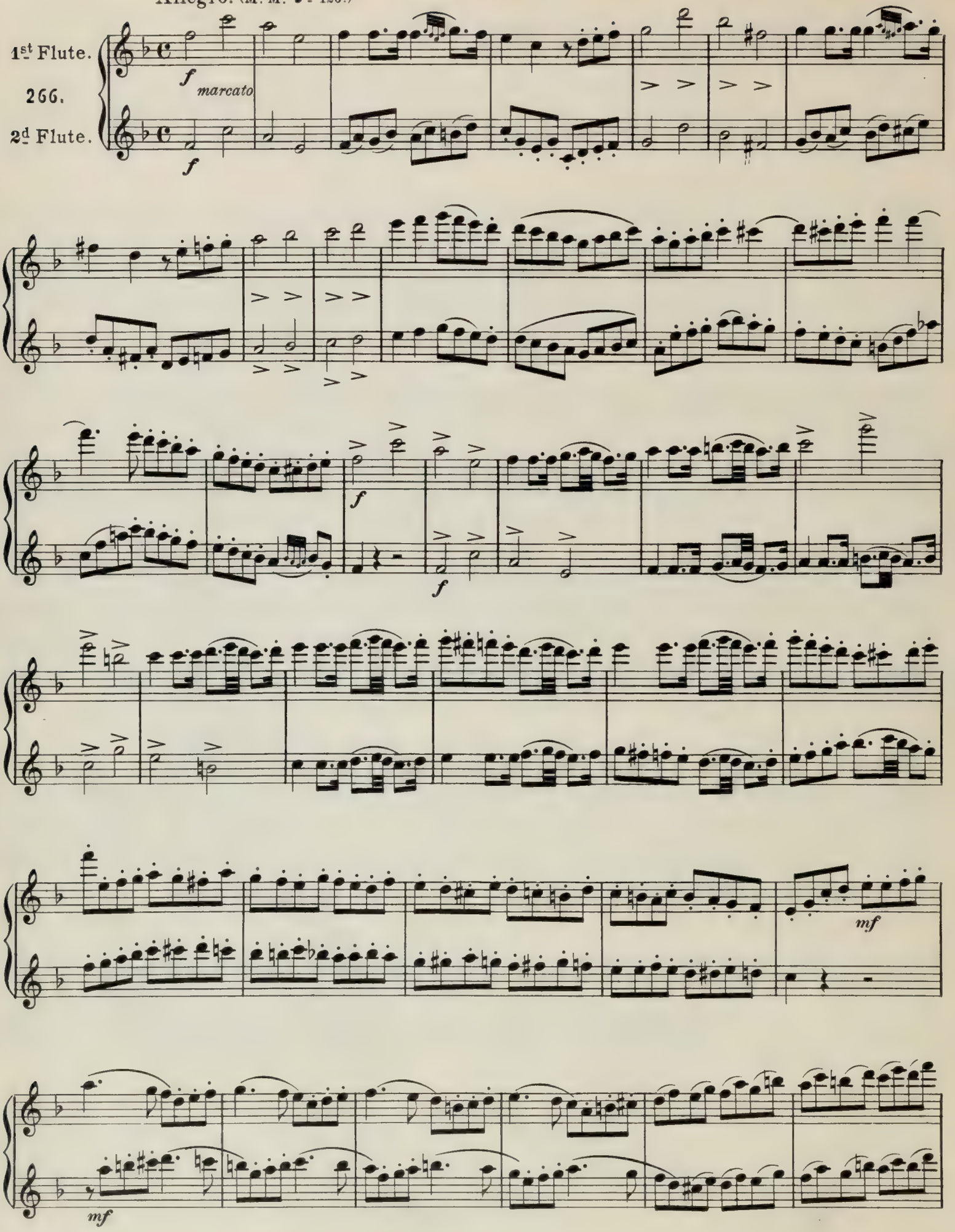
2d Flute.

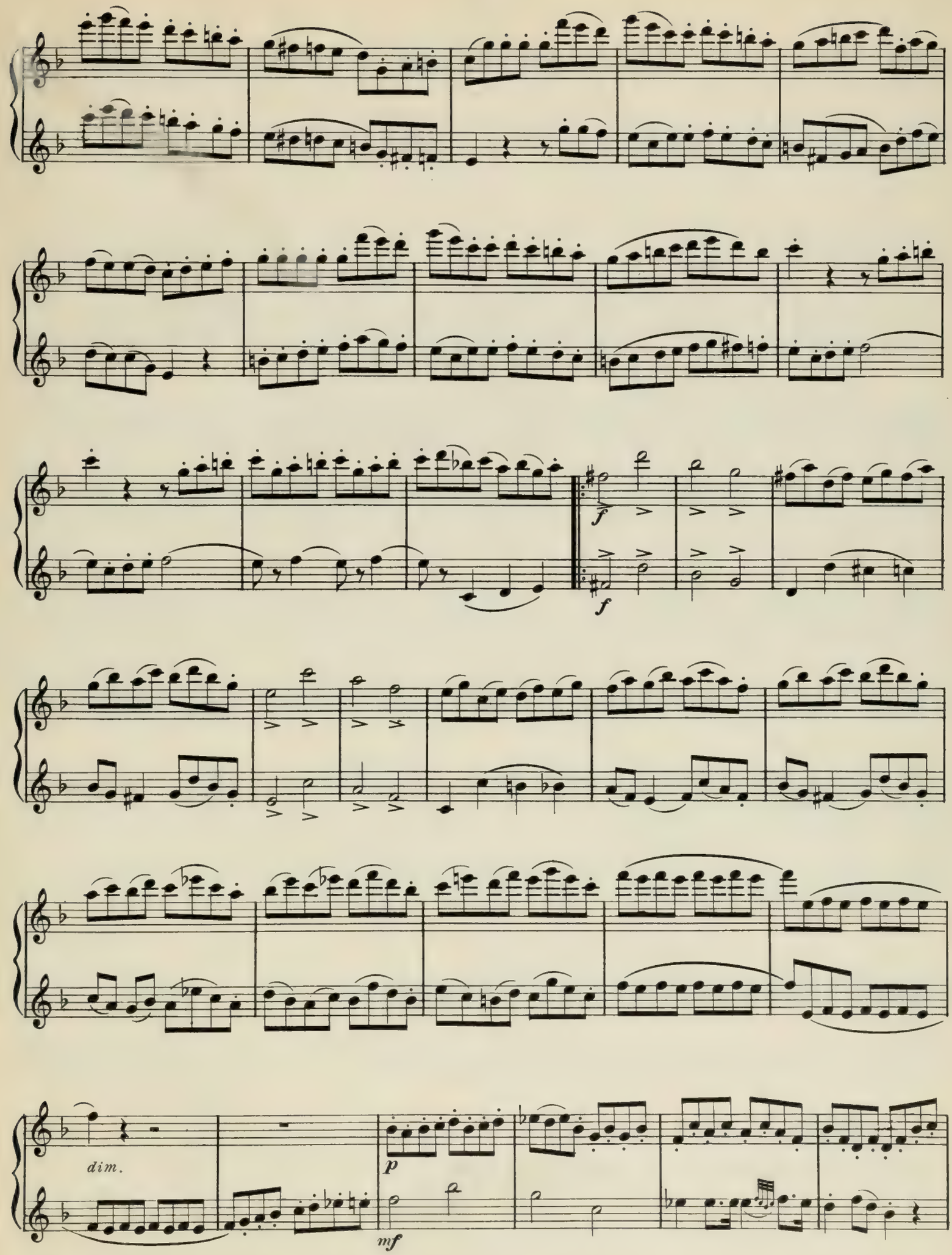


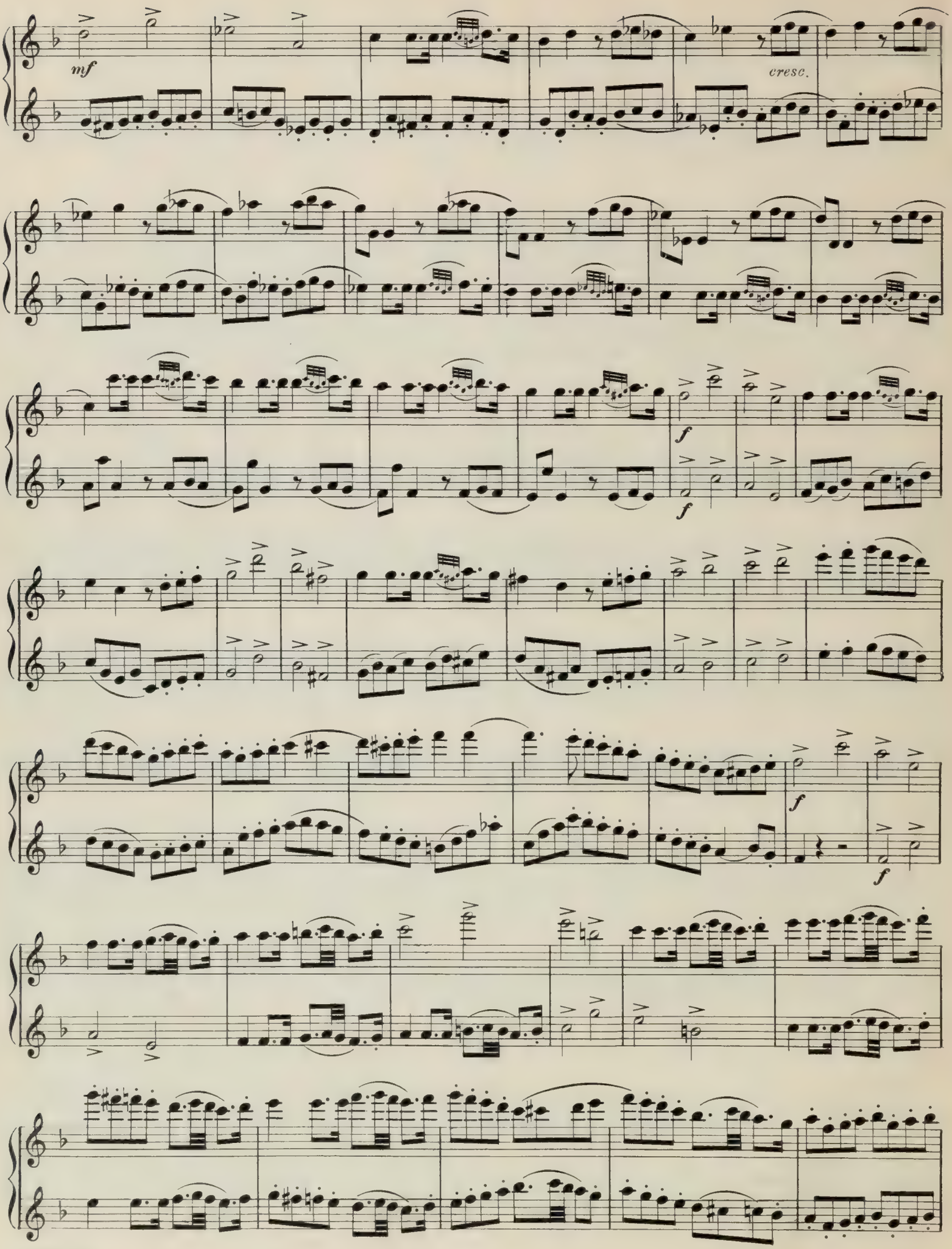

cresc.
f
f
f
f
mf
mf
Fine.

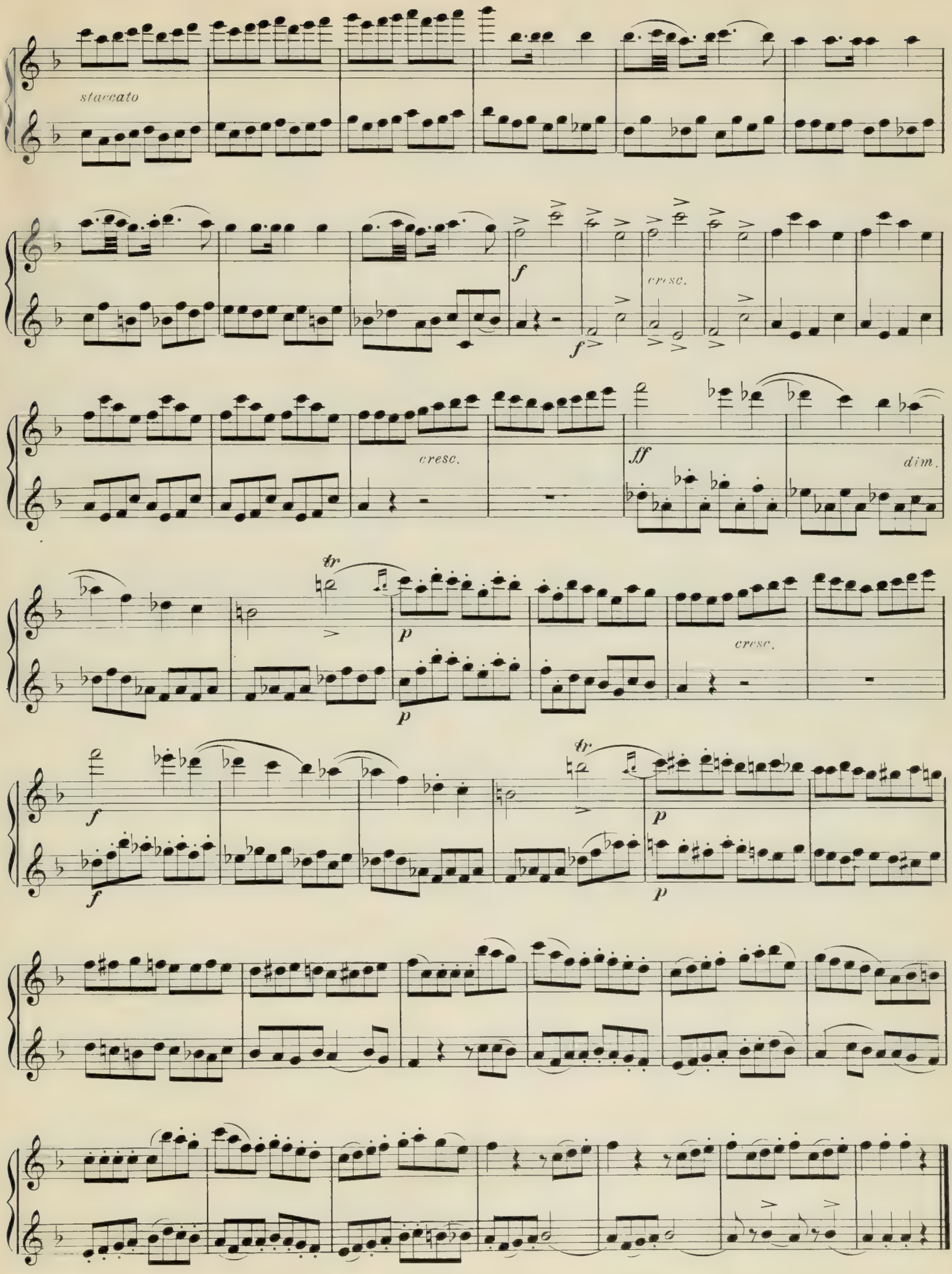
10. F major. *F dur.*

Allegro. (M. M. ♩ = 126.)




f
f
dim.
p
mf


mf
cresc.
f
f
f
f


staccato
f
cresc.
f
cresc.
ff
dim.
tr
p
p
cresc.
f
tr
p
f
p

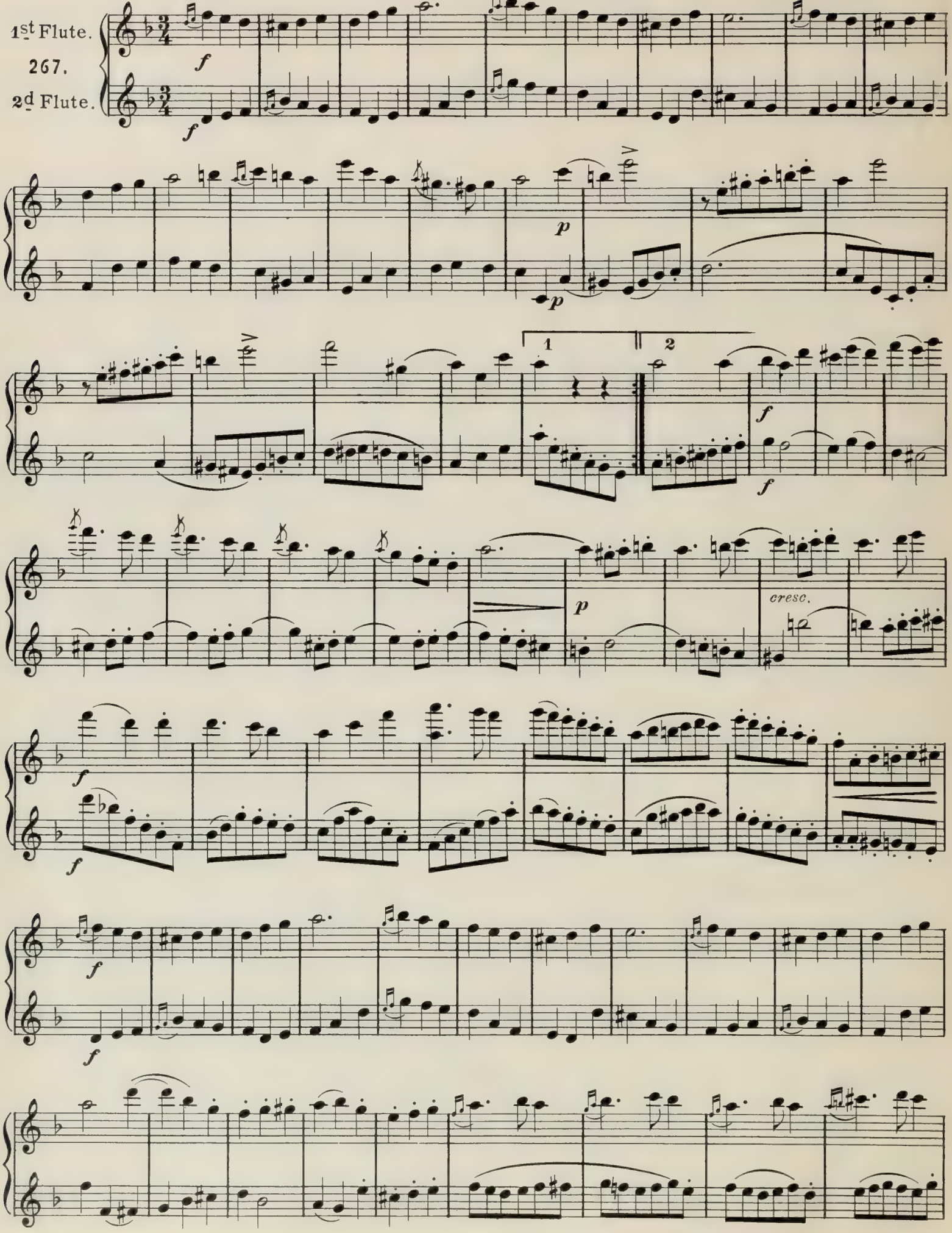
11. Scherzo. D minor. *D moll.*

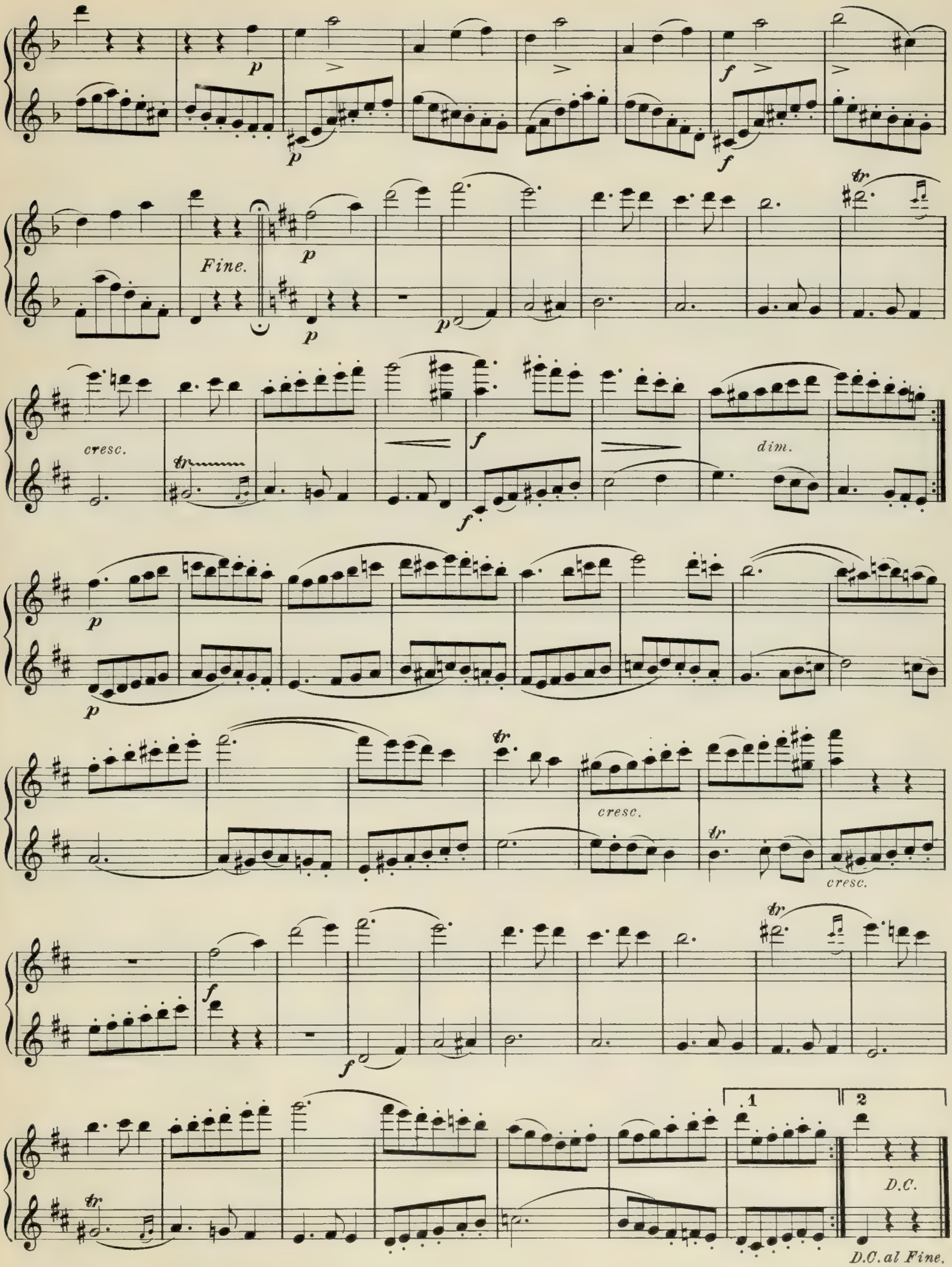
Allegretto. (M. M. ♩ = 152.)

1st Flute.

267.

2d Flute.

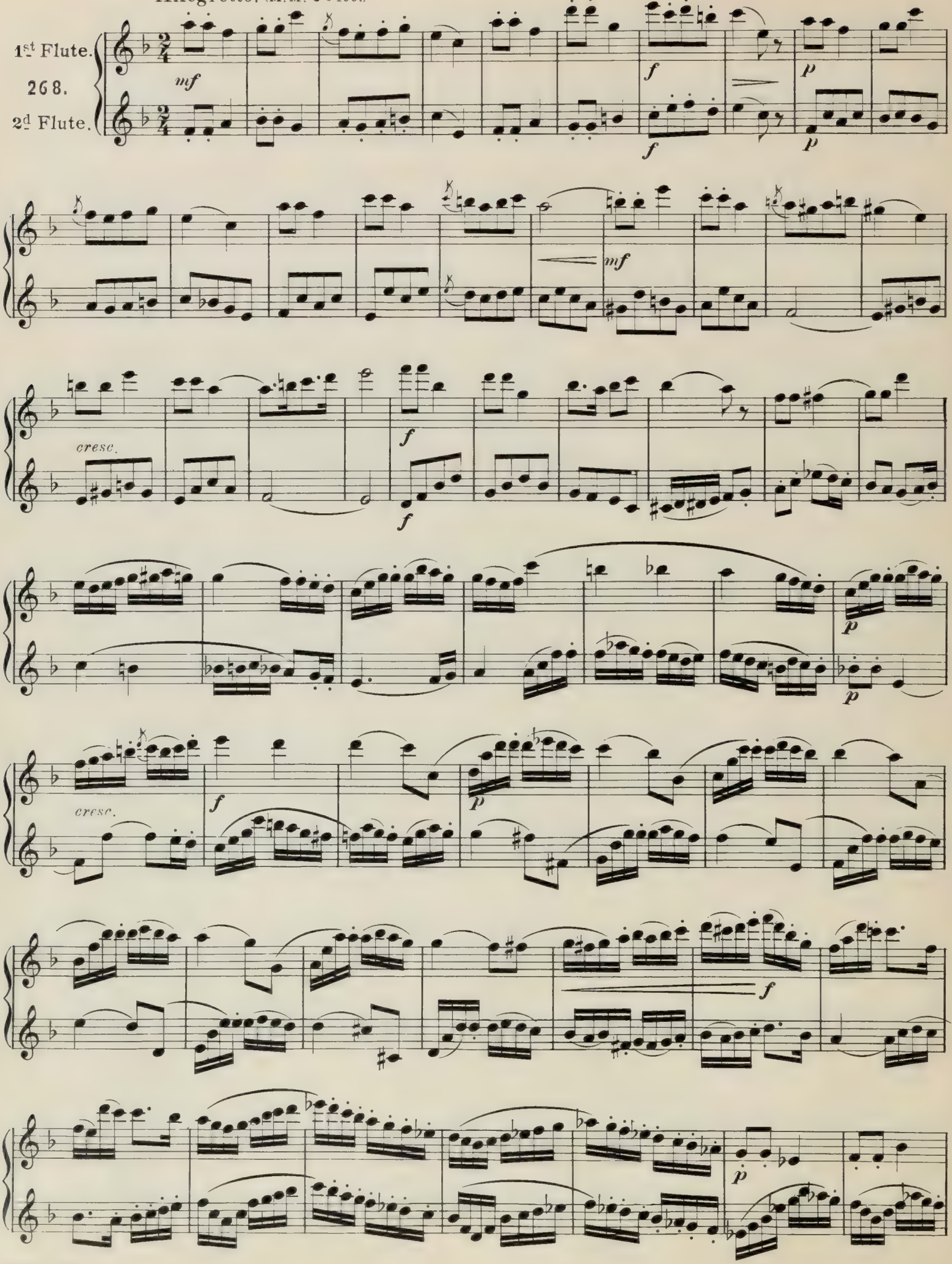


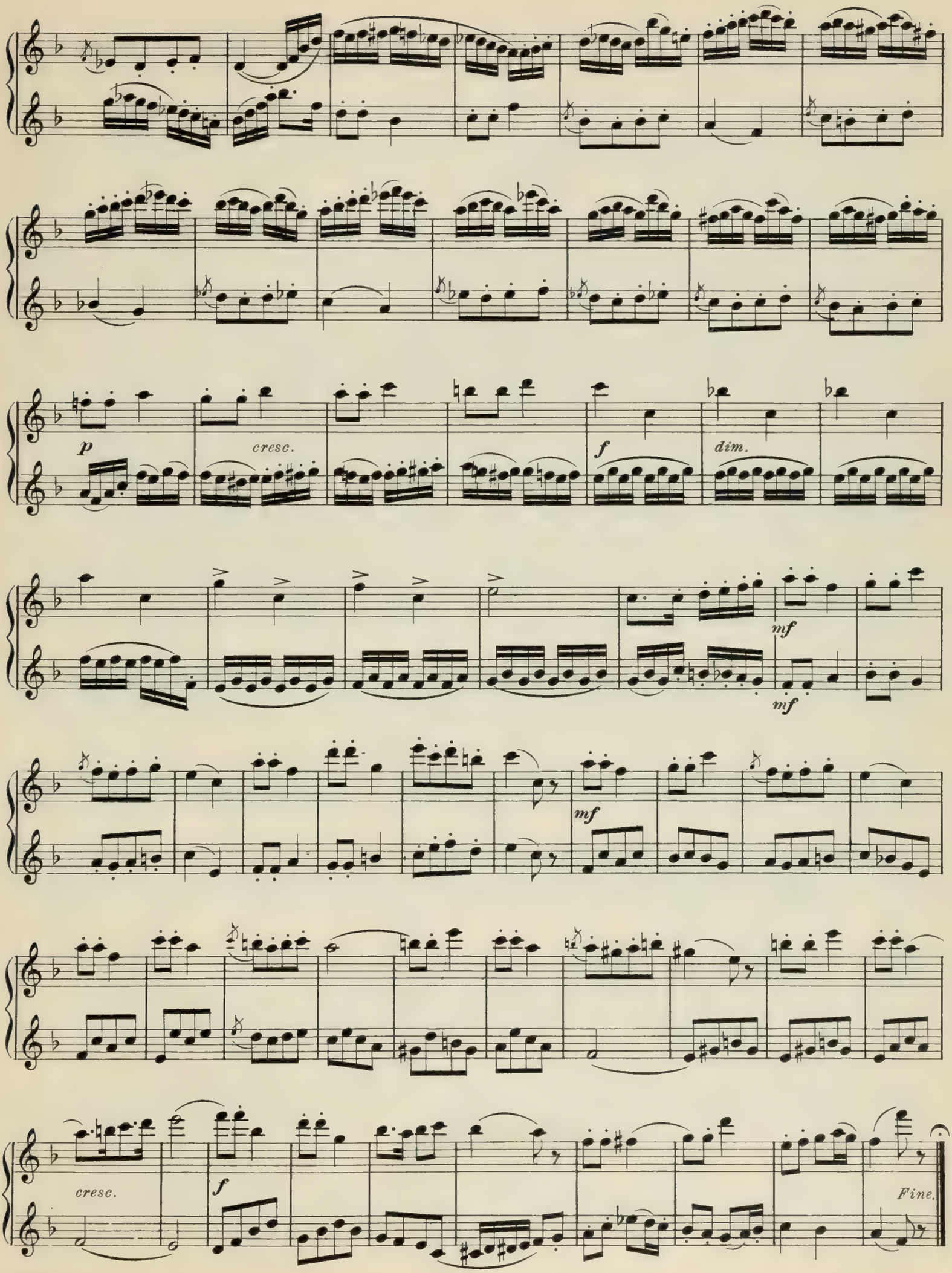

p
f
Fine.
cresc.
dim.
tr
1
2
D.C.
D.C. al Fine.
senza replica.

12. Rondo. F major. *F dur.*

Allegretto. (M.M. ♩ = 100.)

1st Flute.
268.
2d Flute.




p
cresc.
f
dim.
mf
mf
mf
cresc.
f
Fine.

Progressive Studies.

In the following Studies I would advise the student to make every effort to avoid taking breath too often. This too frequent breathing is not a necessity, but a bad habit, and has a very disagreeable effect; in passages of any length it causes some of the notes to be shortened or omitted altogether, and destroys the continuity.

To prevent this, some composers have adopted the plan of inserting breathing-marks in their compositions; with this, however, I can by no means agree. The lung-power varies so much in each individual that it is impossible to give any general directions as to how long one breath ought to last. Rather than exhaust the breath, it is better to curtail the proper value of a note now and then, and thus gain an opportunity for breathing, always taking care to begin the next note in strict time.

To acquire ease in rapid playing my general advice is to employ the simplest fingering possible, and particularly to avoid any fingering which requires two or more keys, the natural result of such a use of the keys in quick passages being a want of clearness. In slow movements, however, the use of as many keys as possible is indispensable to the acquirement of a pure, full tone.

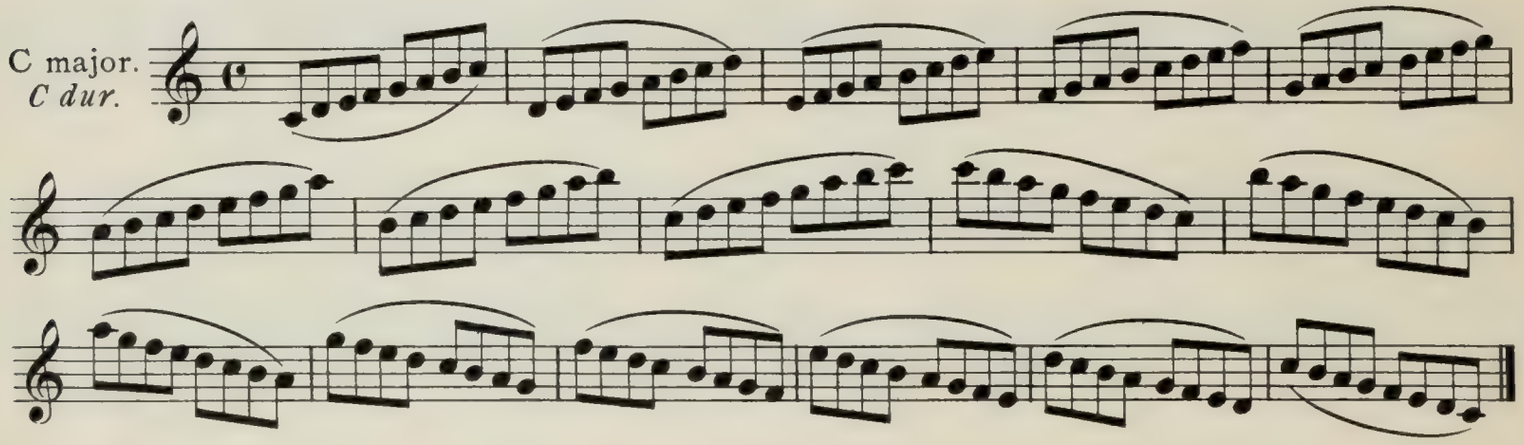
Progressive Etuden.

H. SOUSSMANN, Op. 53.

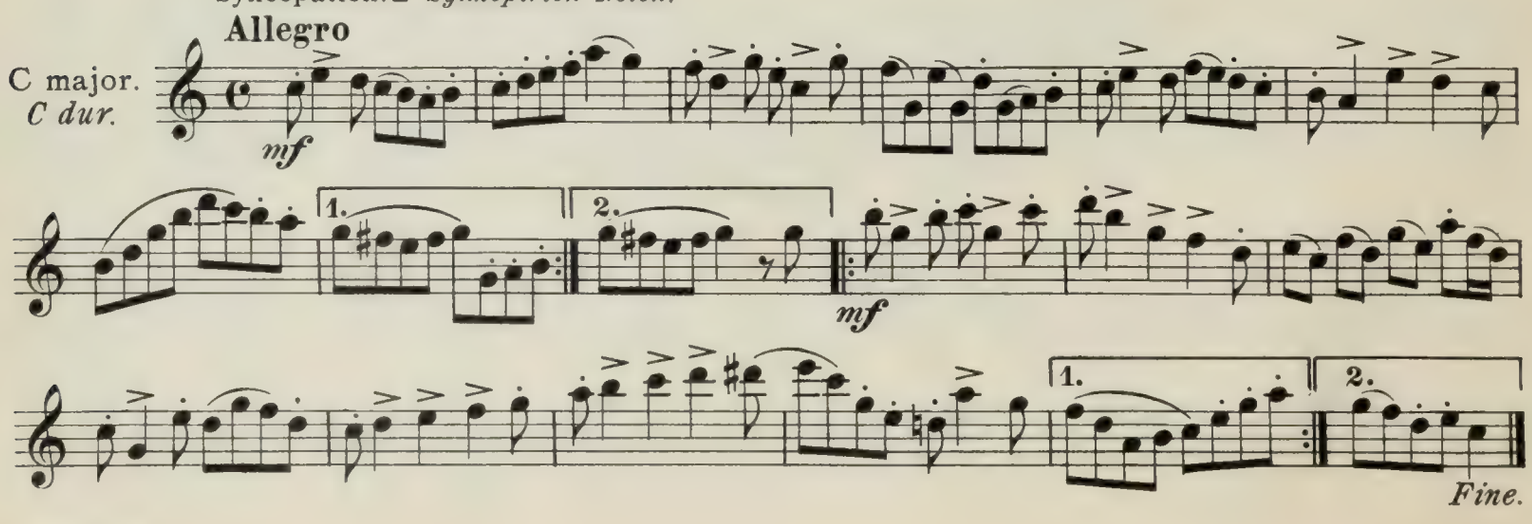
Bei den vorliegenden progressiven Etuden bemerke ich hiermit, dass das zu häufige Athemholen möglichst zu vermeiden ist, es ist mehr eine üble Angewohnheit als absolute Nothwendigkeit, und dabei sehr störend, weil bei langen Passagen durch Ausbleiben von Noten der Zusammenhang leidet.

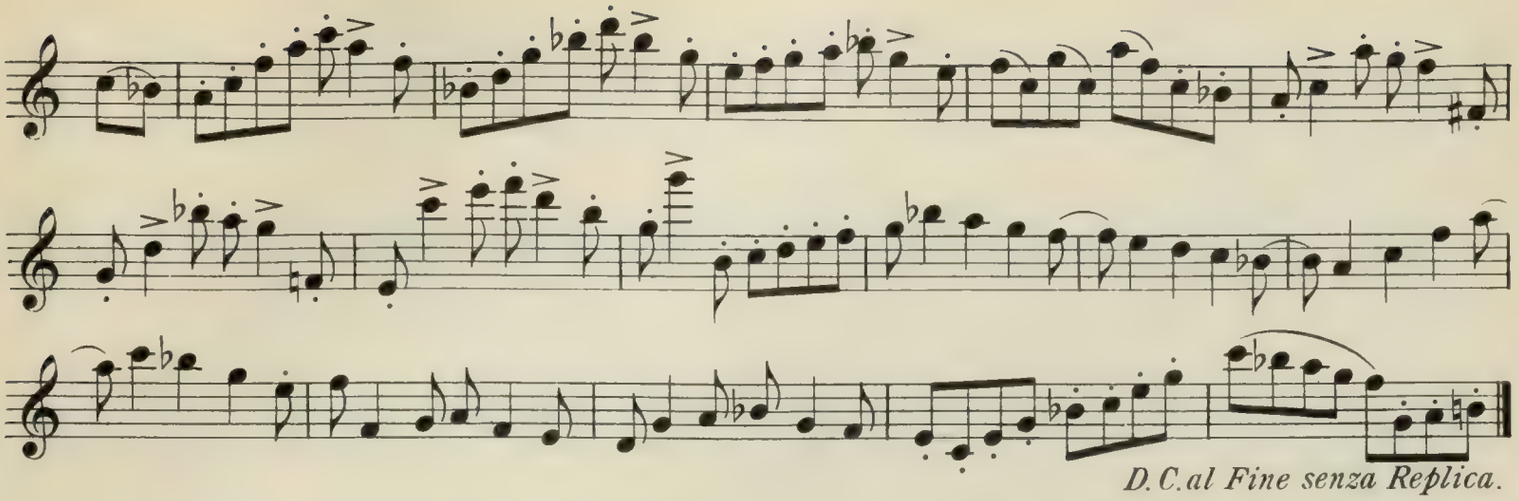
Einige Componisten sind dagegen auf die Idee gekommen, die Stellen in ihren Compositionen besonders zu bezeichnen, wo Athem geholt werden soll. Ich bin hiermit aber keinesweges einverstanden, weil die Kraft der Brust eines jeden Menschen so sehr verschieden ist, dass man solche Vorschriften, wie lange man mit seiner Luft auskommen soll, unmöglich bestimmen kann, man breche daher lieber etwas von dem Werthe einer Note ab, hole Athem, und blase gleich im Takt weiter.

Um die Fertigkeit beim schnellen Blasen zu fördern, empfehle ich im allgemeinen, stets jeden Griff mit so wenig Finger als möglich zu machen, besonders aber Griffe mit zwei oder noch mehreren Klappen zu vermeiden, da in schnellen Passagen die häufige Anwendung der Klappen, wie sehr natürlich, nur Undeutlichkeit hervorbringen kann. Bei dem Adagio aber, so wie überhaupt bei langsamen Tempos ist die fleissige Anwendung der Klappen zur Beförderung der Reinheit und des vollen Tones unentbehrlich.

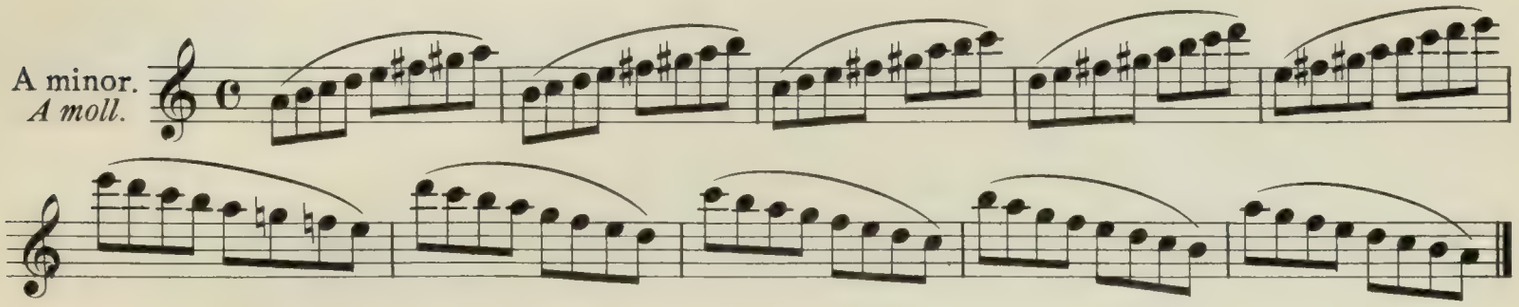


Syncopation. — *Synkopirten Noten.*





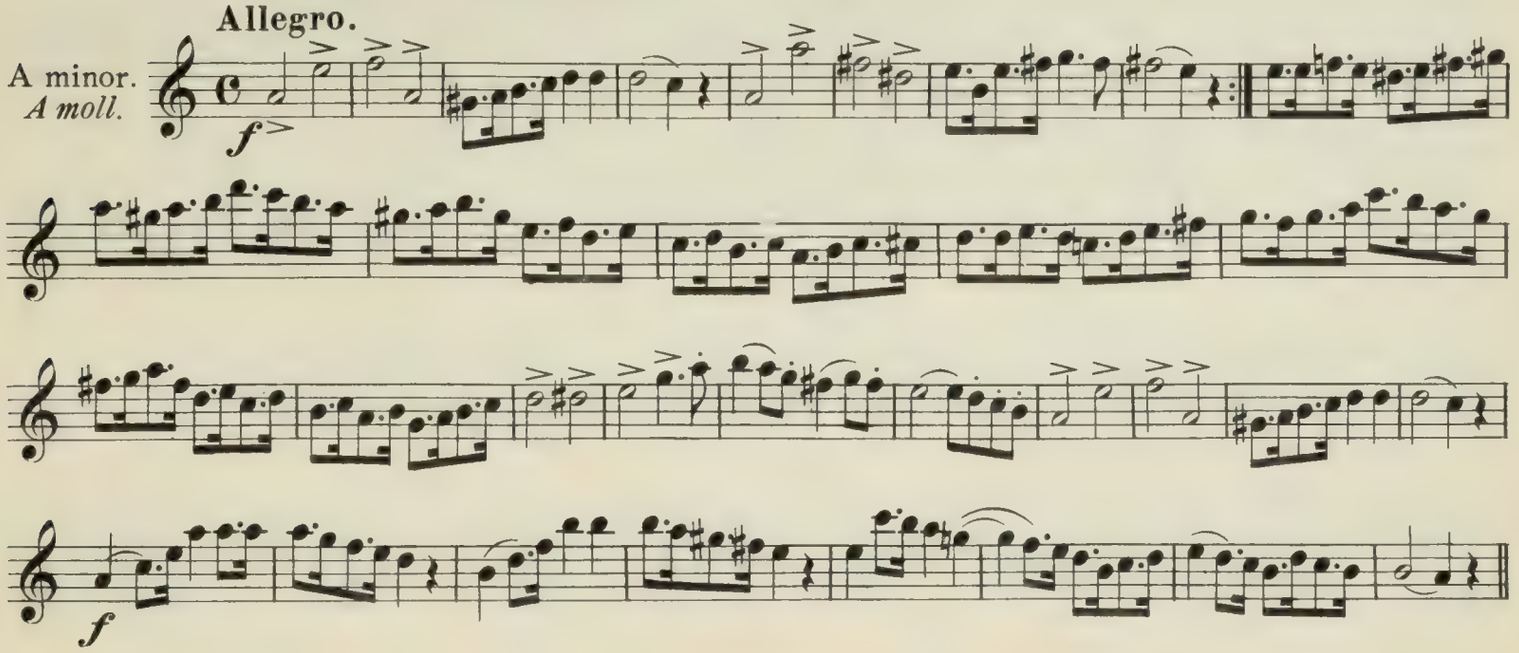
A minor.
A moll.



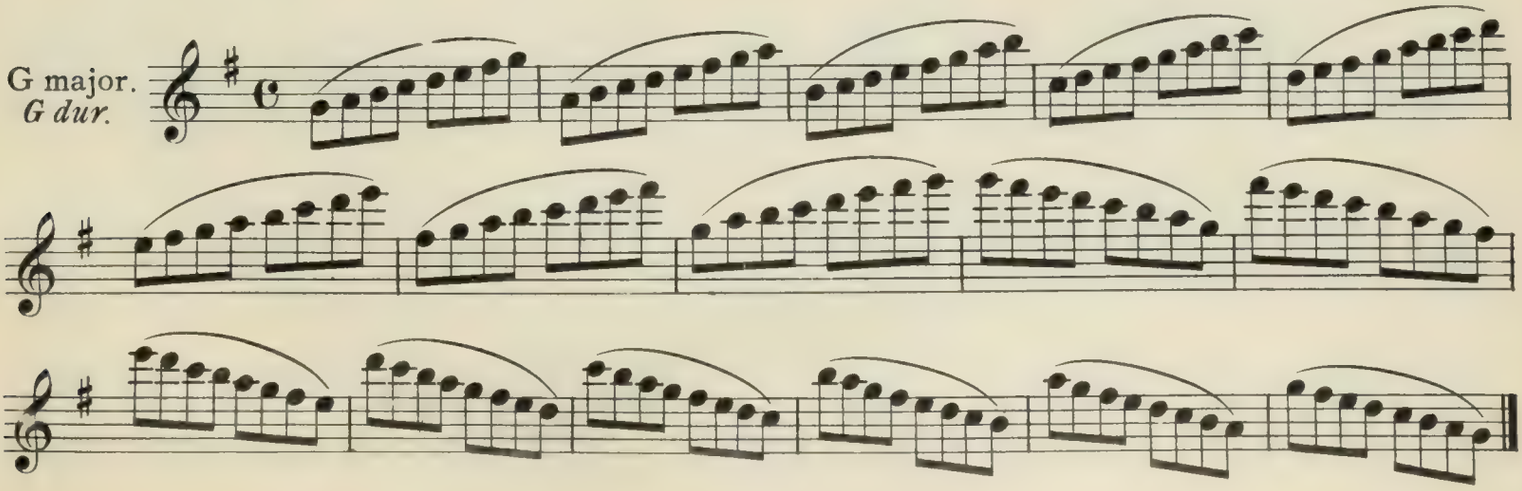
Dotted Notes. — *Punktirte Noten.*

Allegro.

A minor.
A moll.



G major.
G dur.



Valse.

G major.
G dur.

mf

1. 2.

mf

mf

Fine. *p*

1. 2.

p

mf

1. 2.

D. C. al Fine.

Allegretto.

E minor.
E moll.

Allegretto.

E minor.
E moll.

mf

mf

f

D major.
D dur.

Mazurka.

D major.
D dur.

p

cresc.

mf

Fine.

p

1. 2.

p

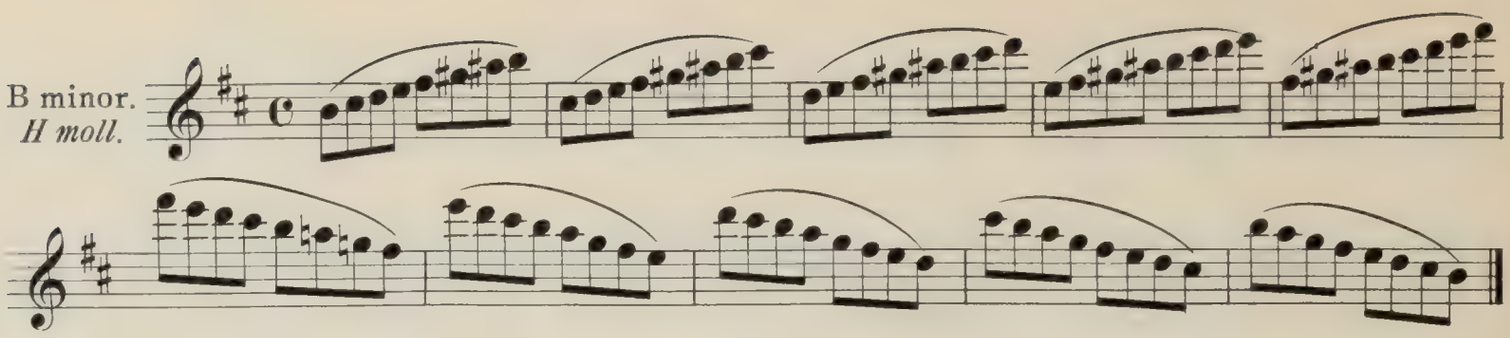
cresc.

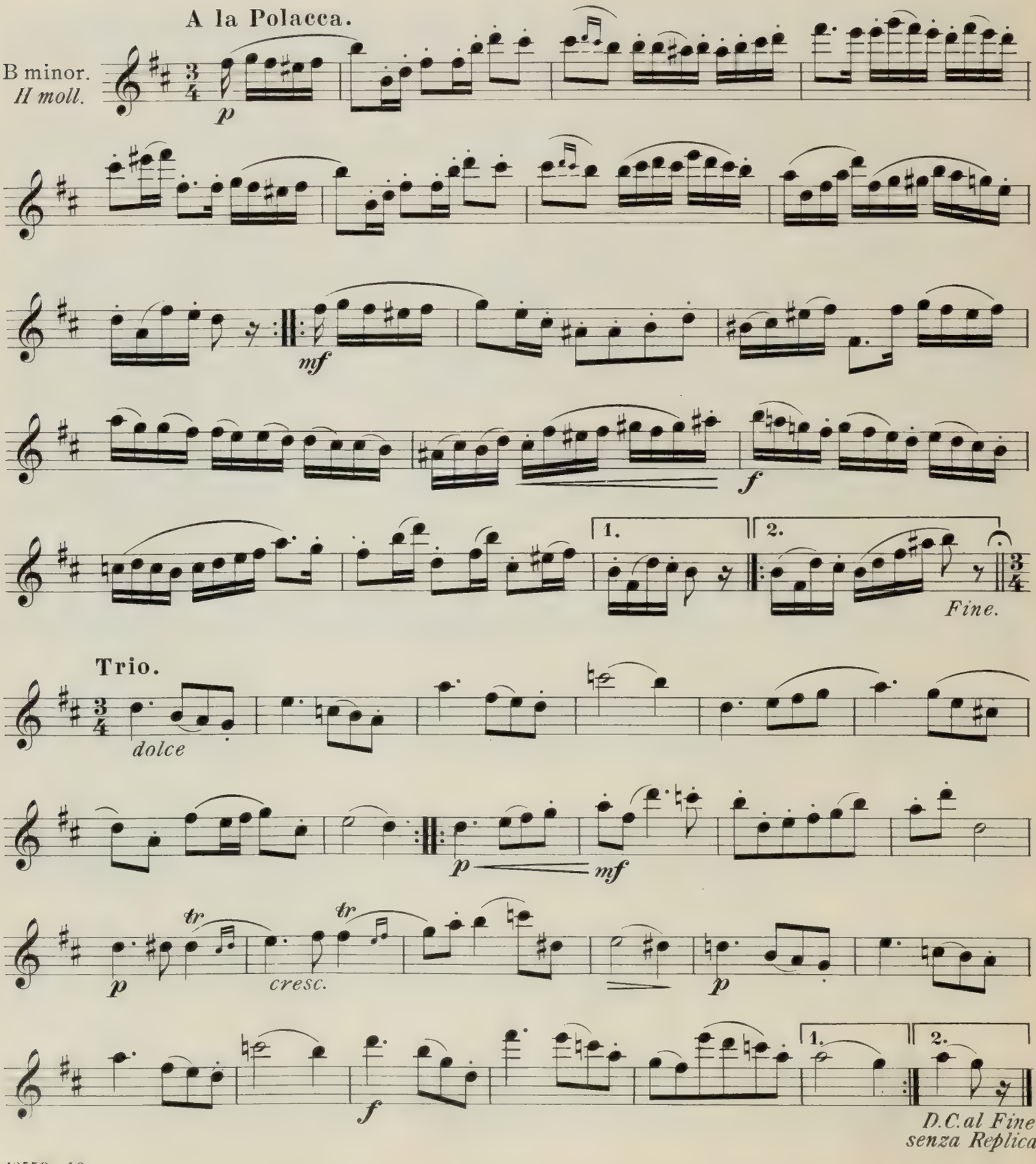
p

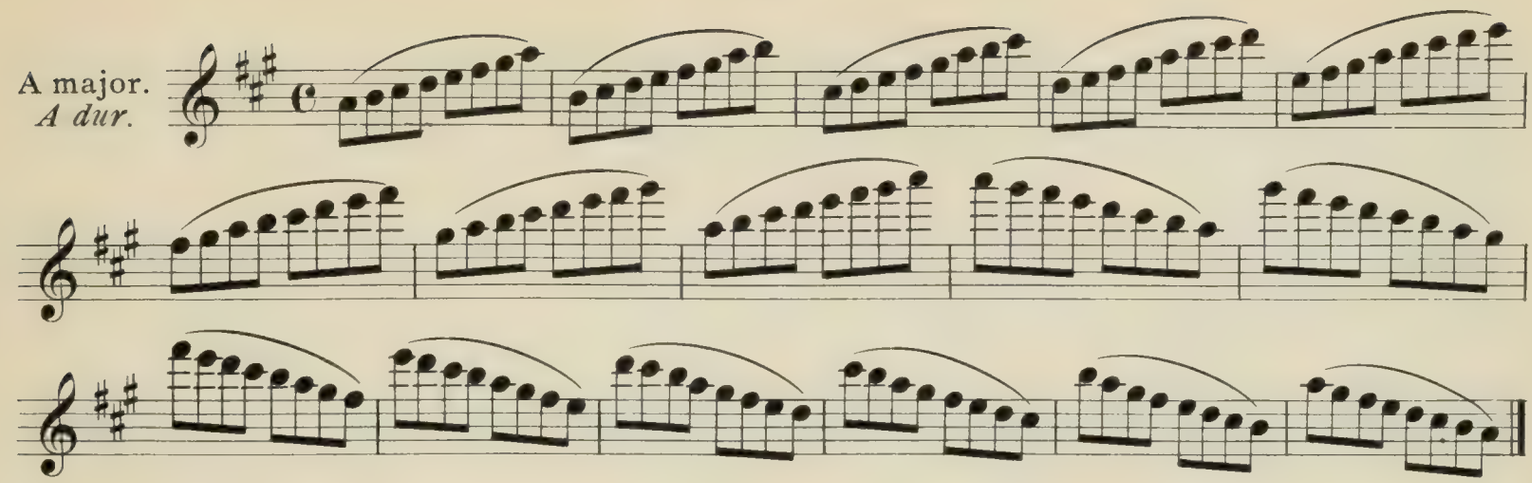
cresc.

f

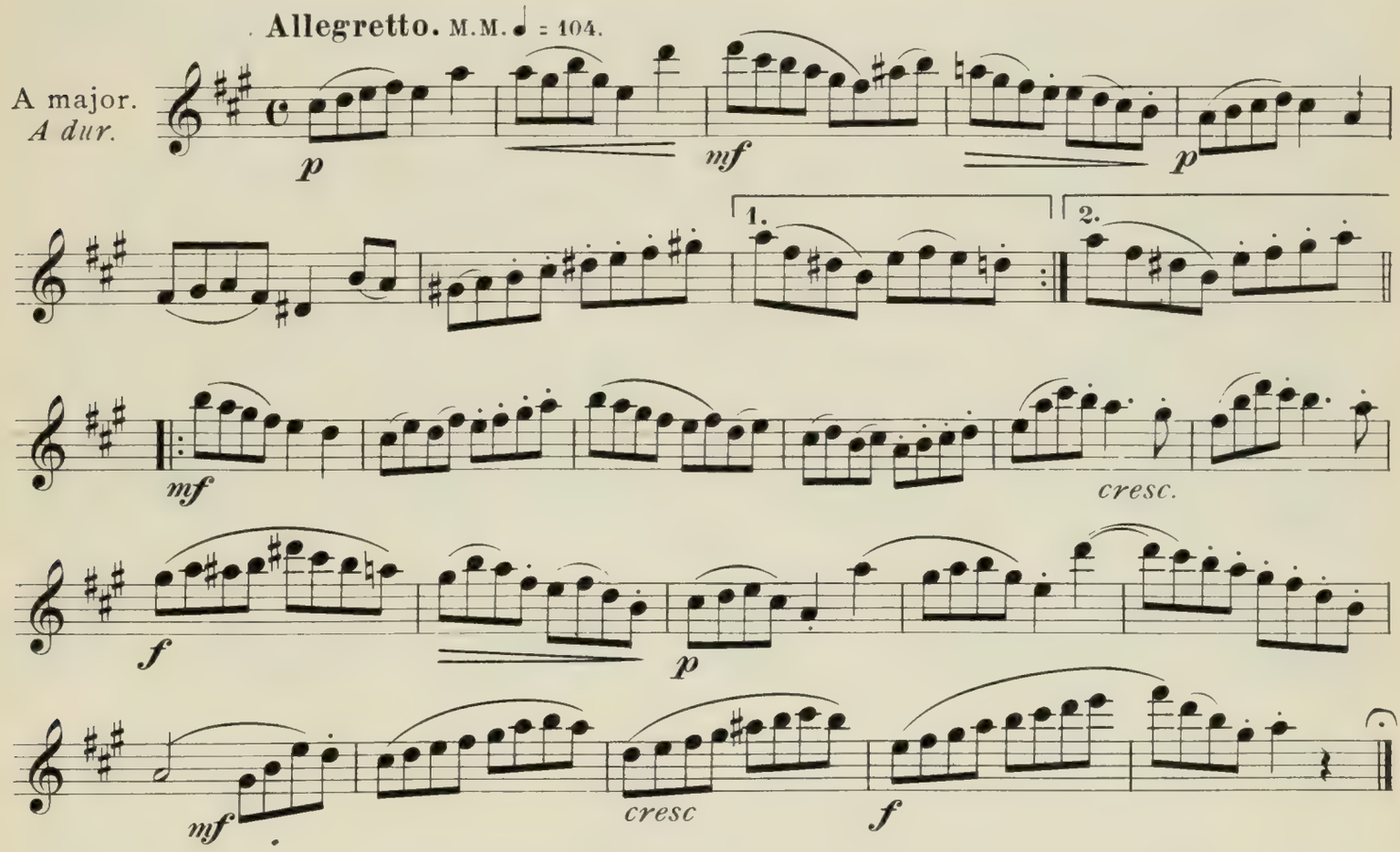
D.C. al Fine.

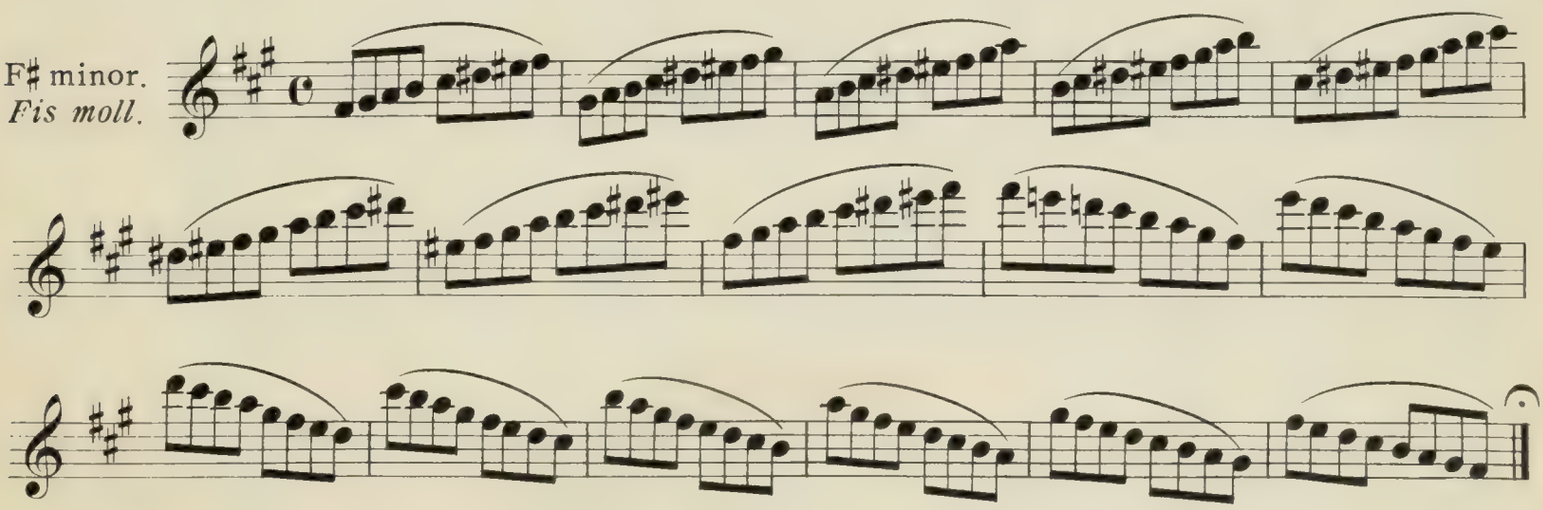

B minor.
H moll.


A la Polacca.
B minor.
H moll.
p
mf
f
1.
2.
Fine.
Trio.
dolce
p
mf
tr
cresc.
D.C.al Fine
senza Replica.



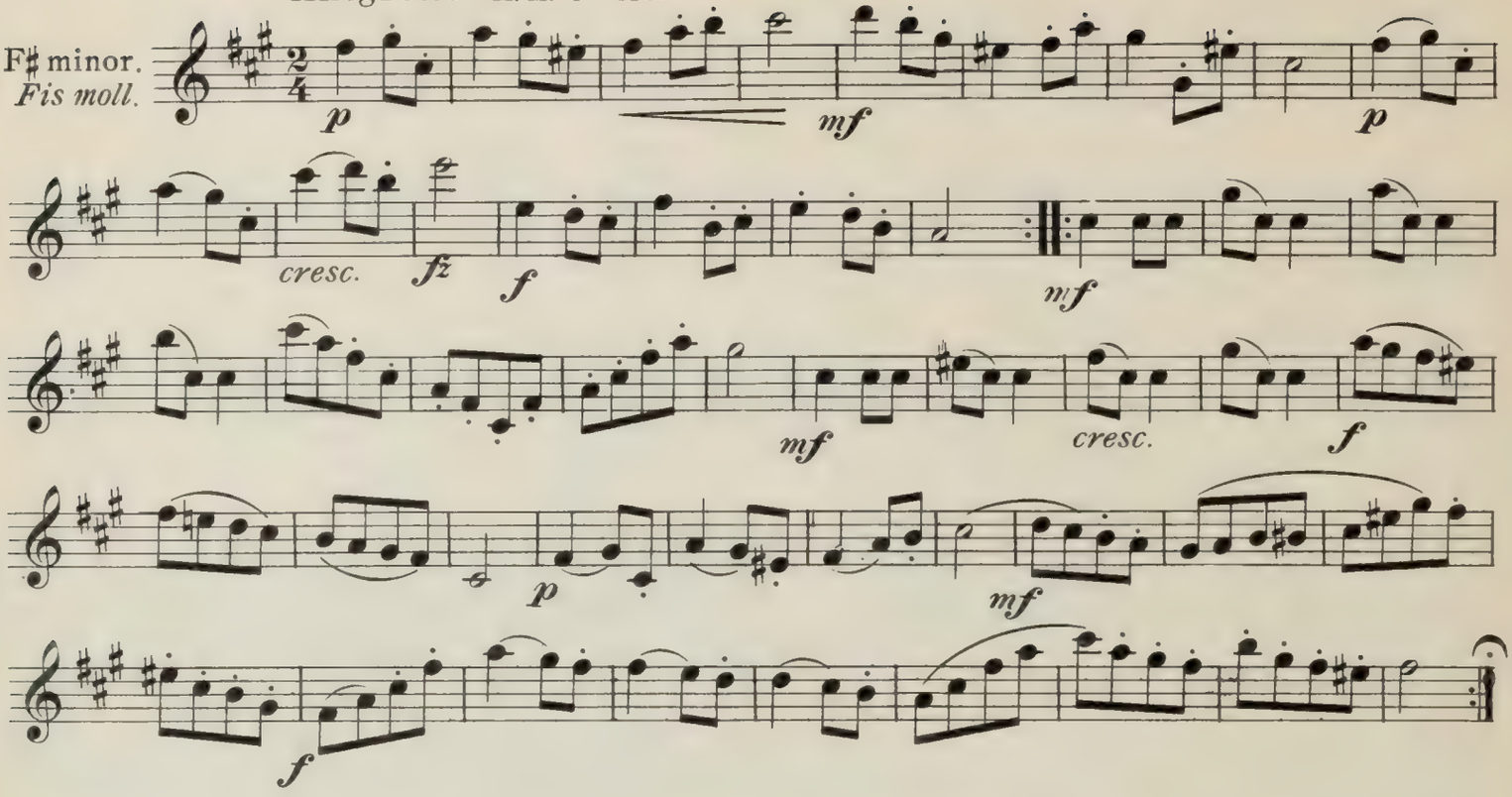
Allegretto. M.M. ♩ = 104.



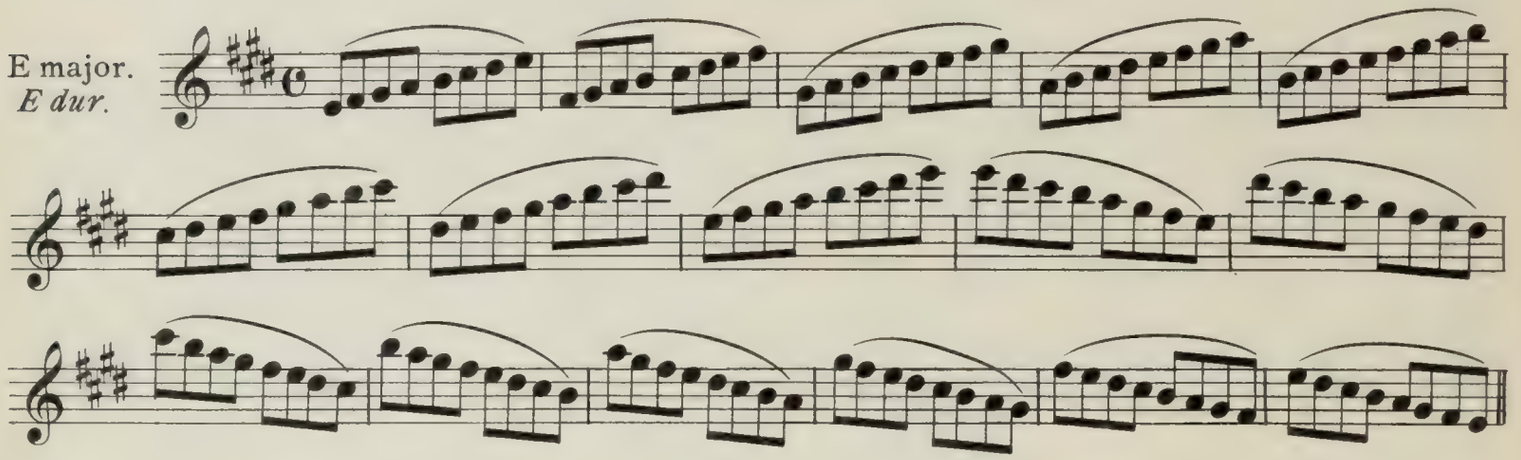


Allegretto. M. M. ♩ = 112.

F♯ minor.
Fis moll.

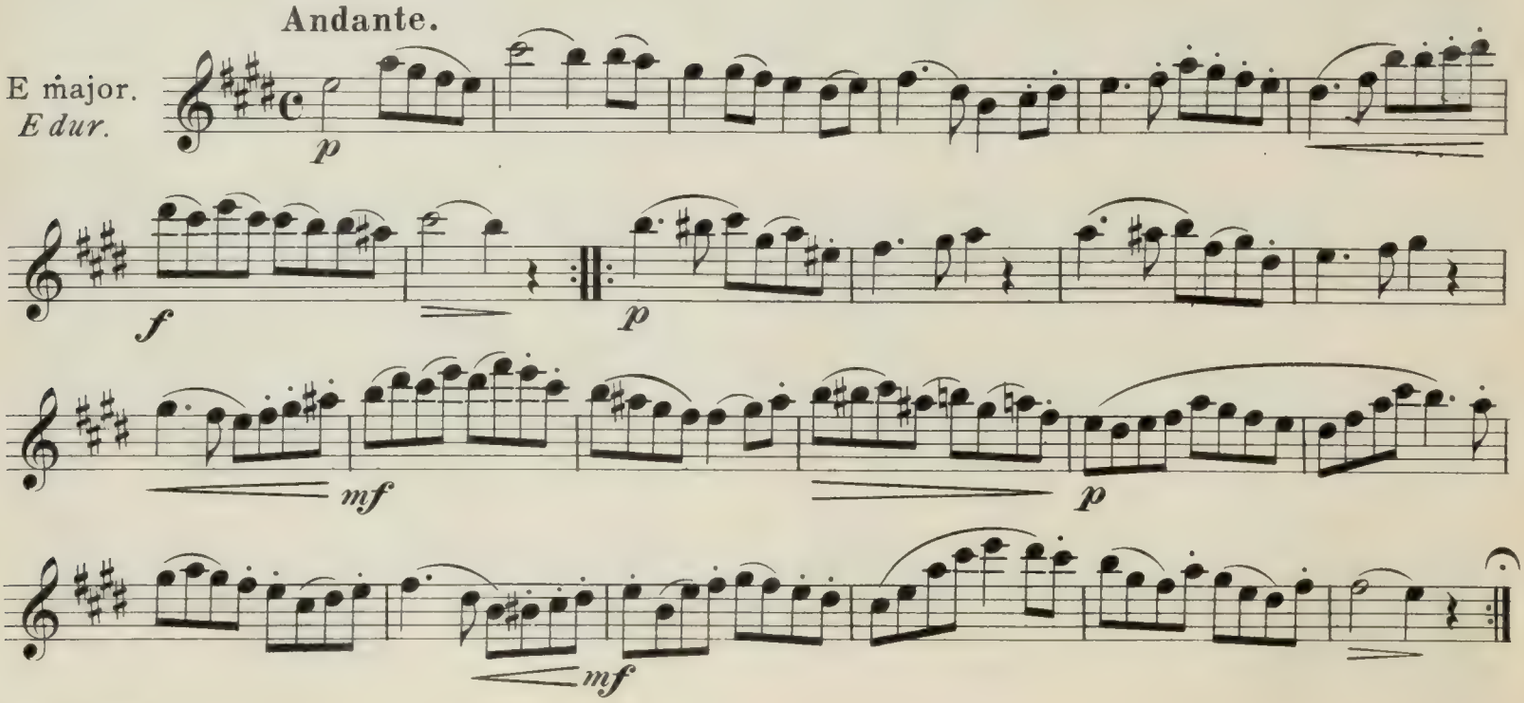


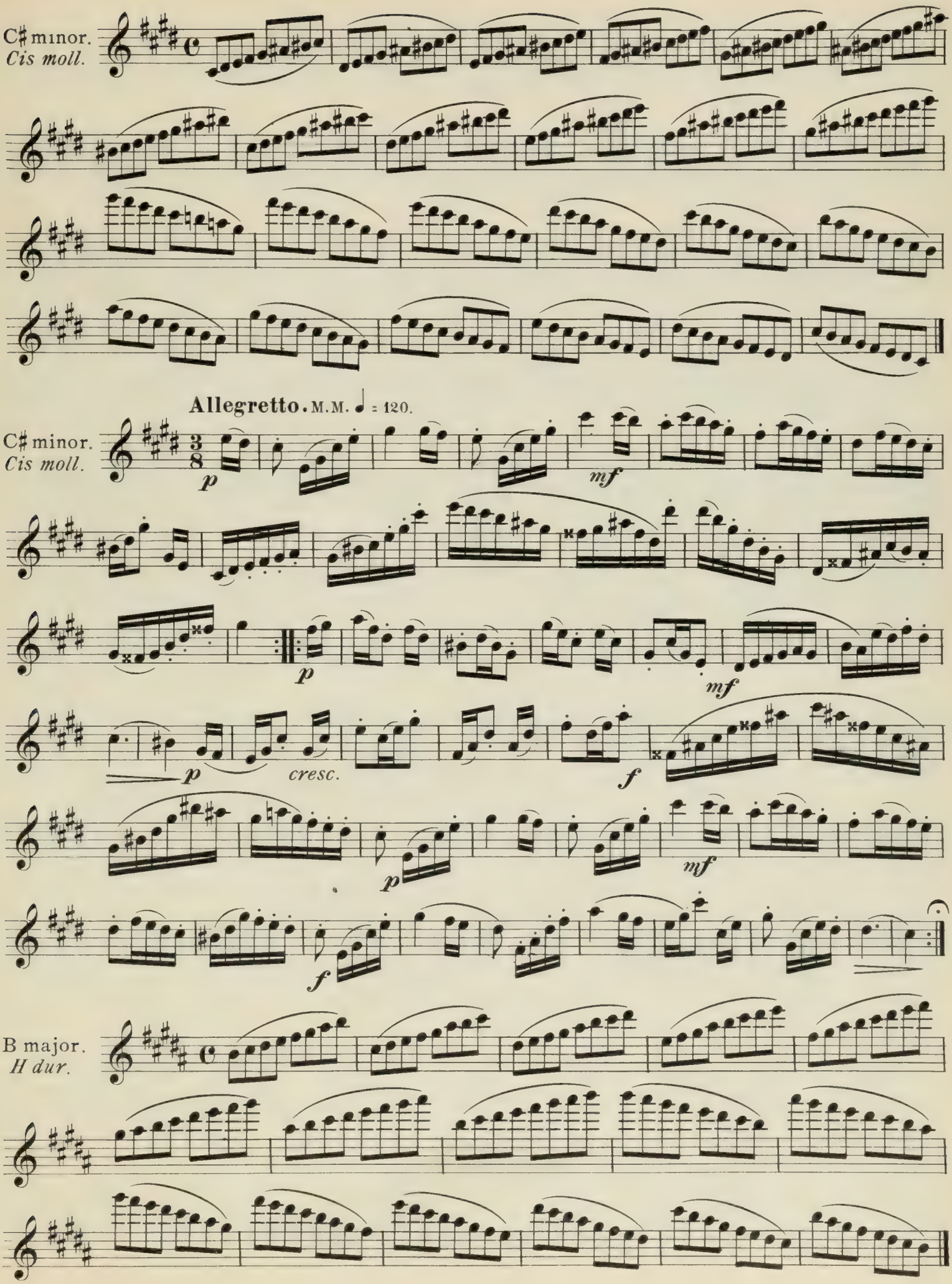
E major.
E dur.



Andante.

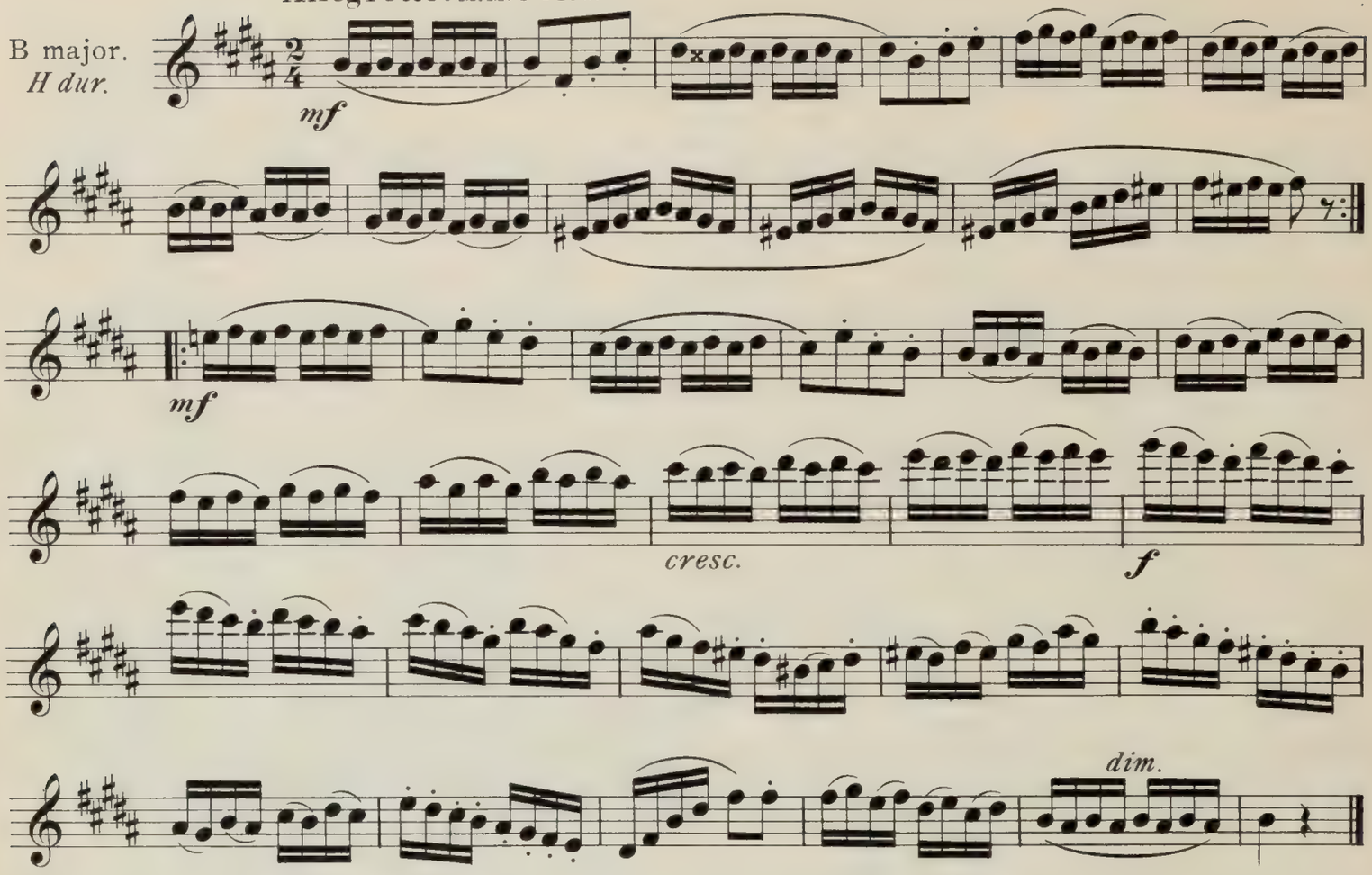
E major.
E dur.



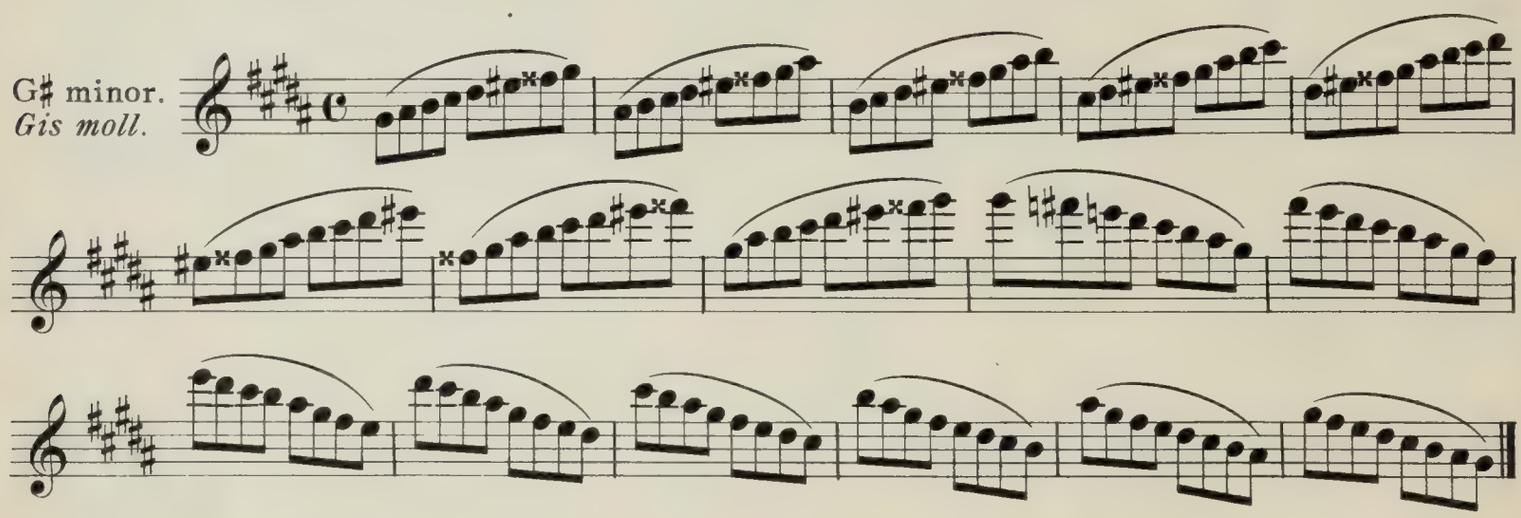

C♯ minor.
Cis moll.
Allegretto. M.M. ♩ = 120.
C♯ minor.
Cis moll.
p
mf
p
mf
p
cresc.
f
p
mf
f
B major.
H dur.

Allegretto. M.M. ♩ = 108.

B major.
H dur.

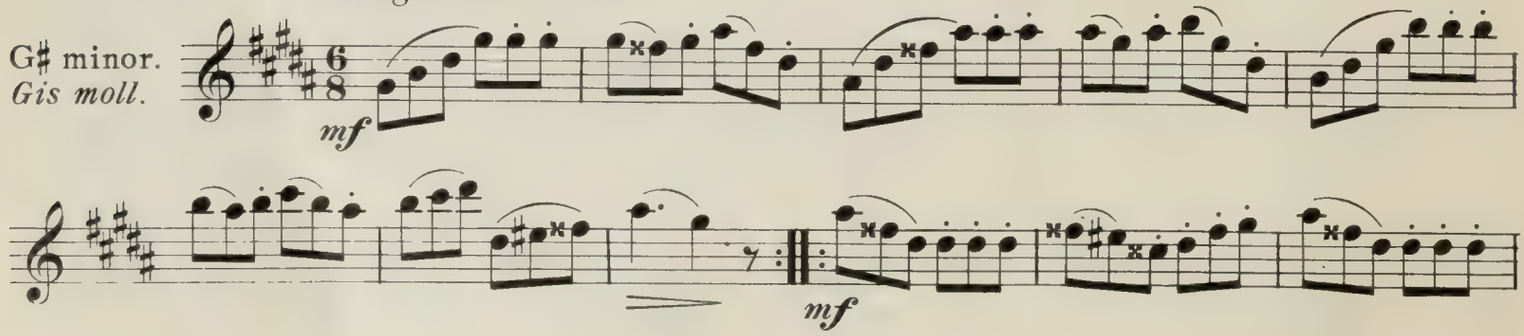


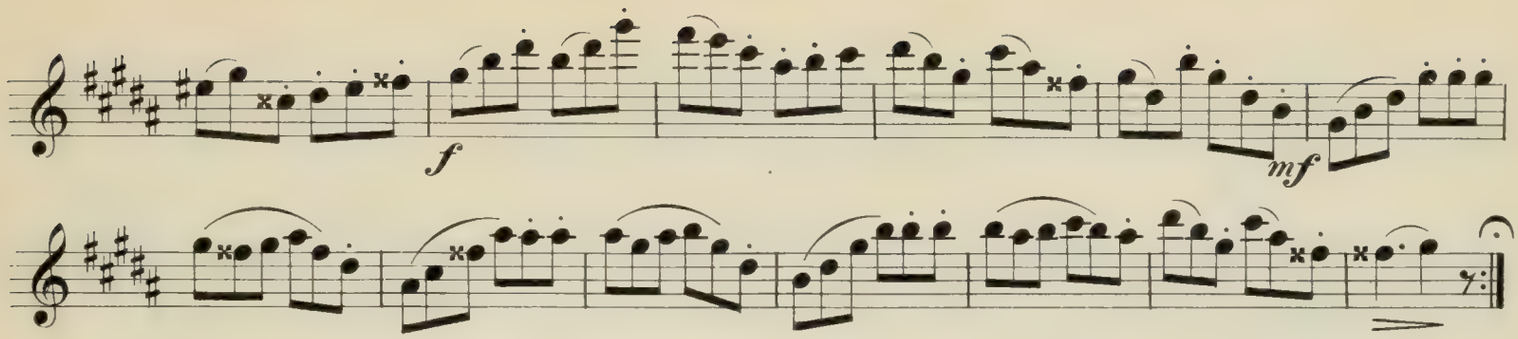
G♯ minor.
Gis moll.

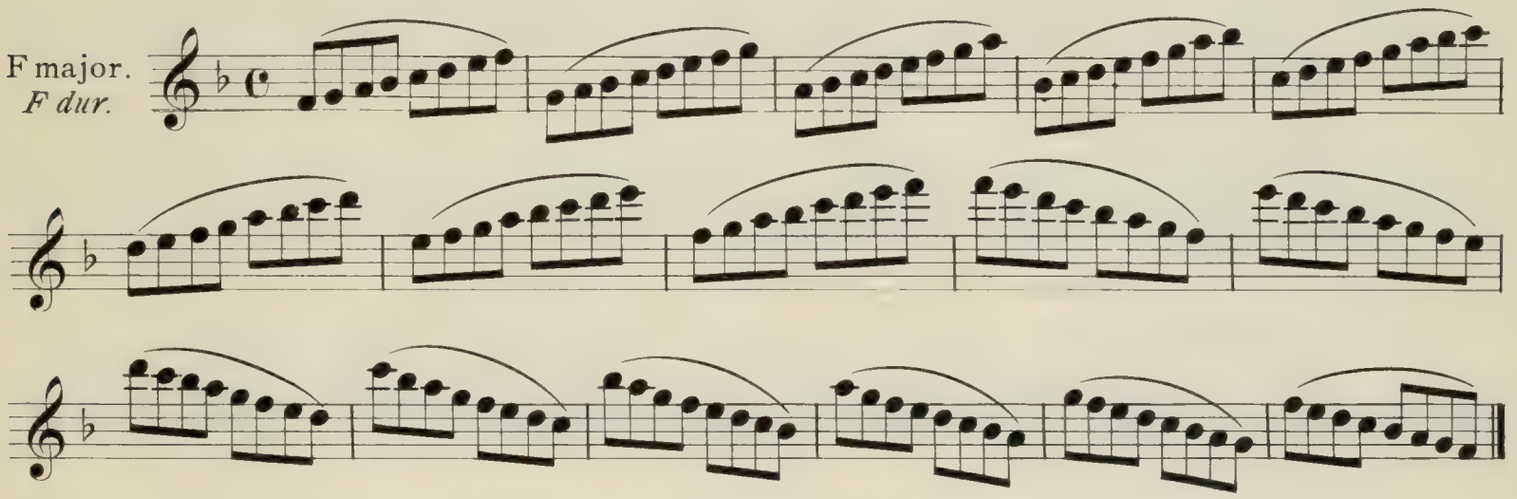


Allegro. M.M. ♩ = 88.

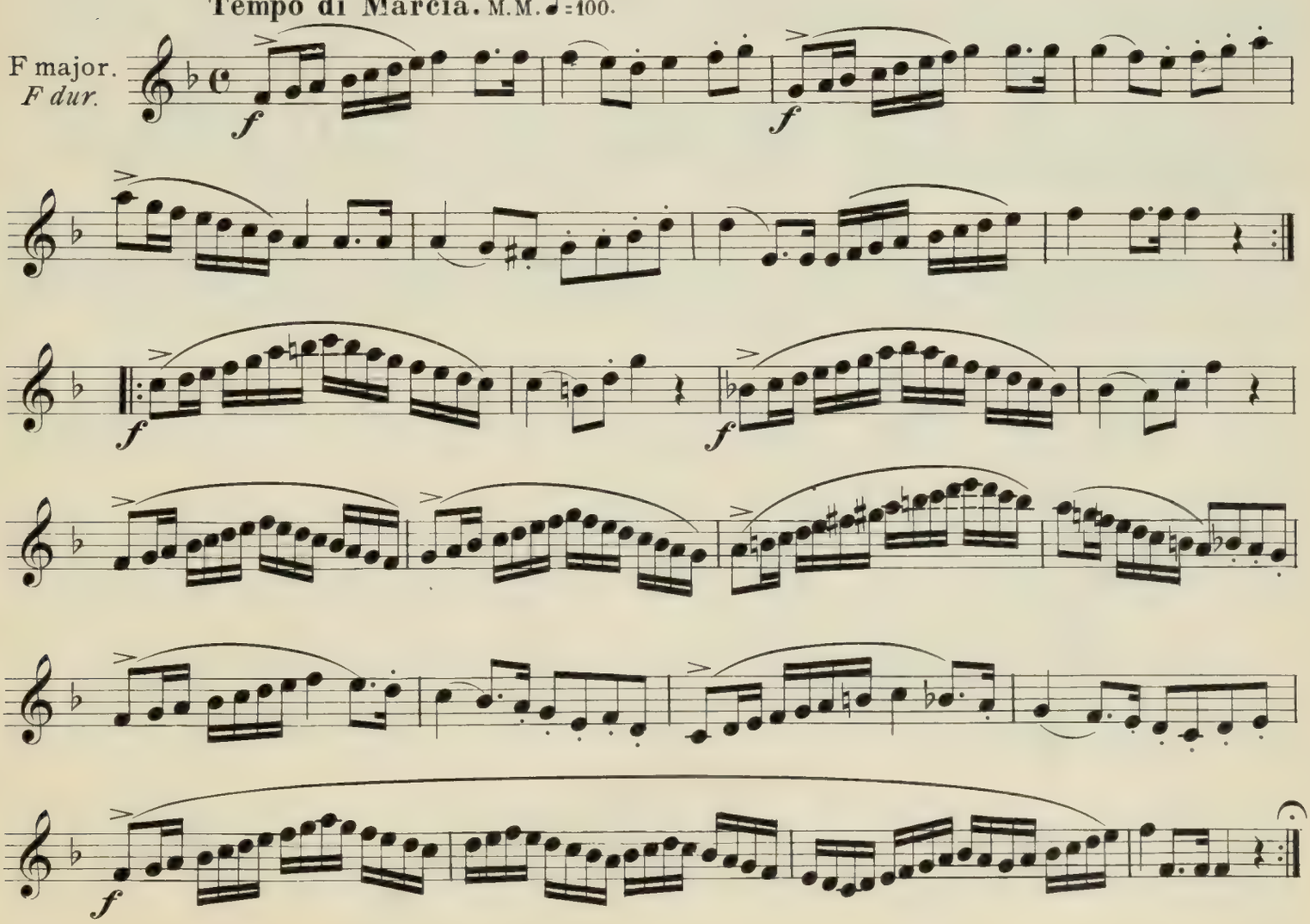
G♯ minor.
Gis moll.

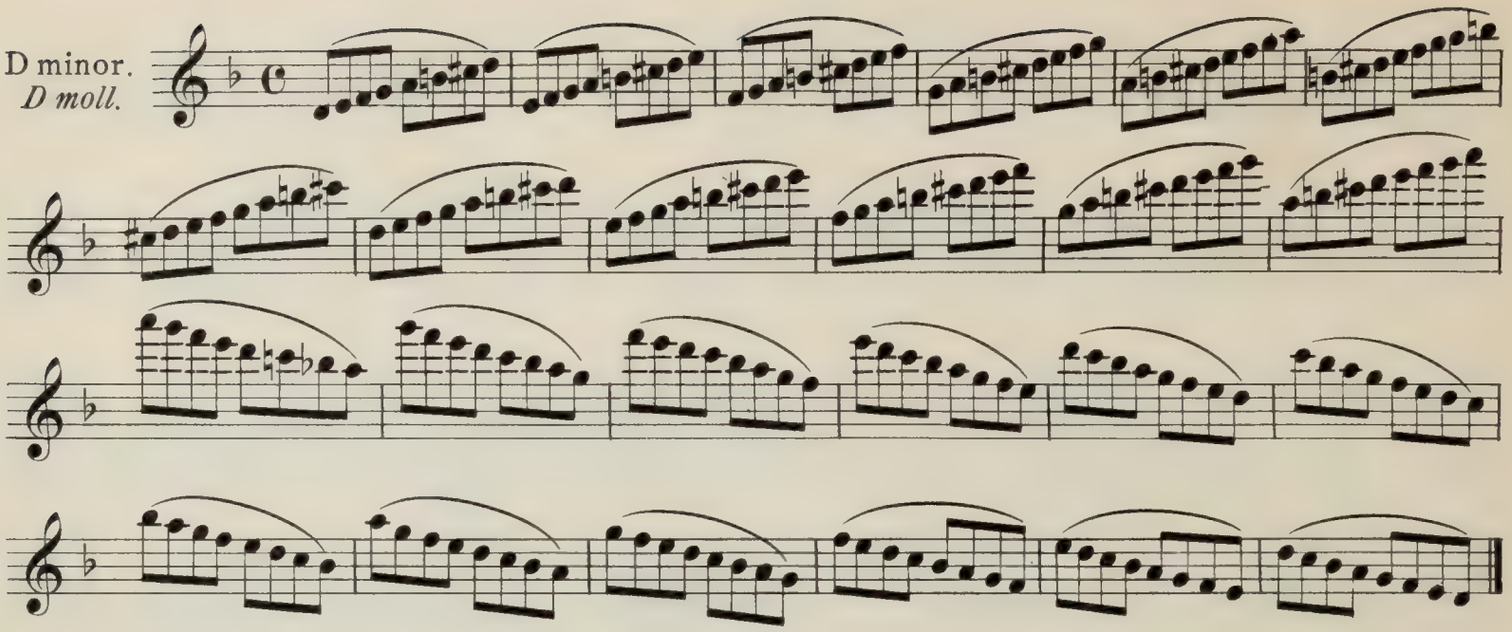




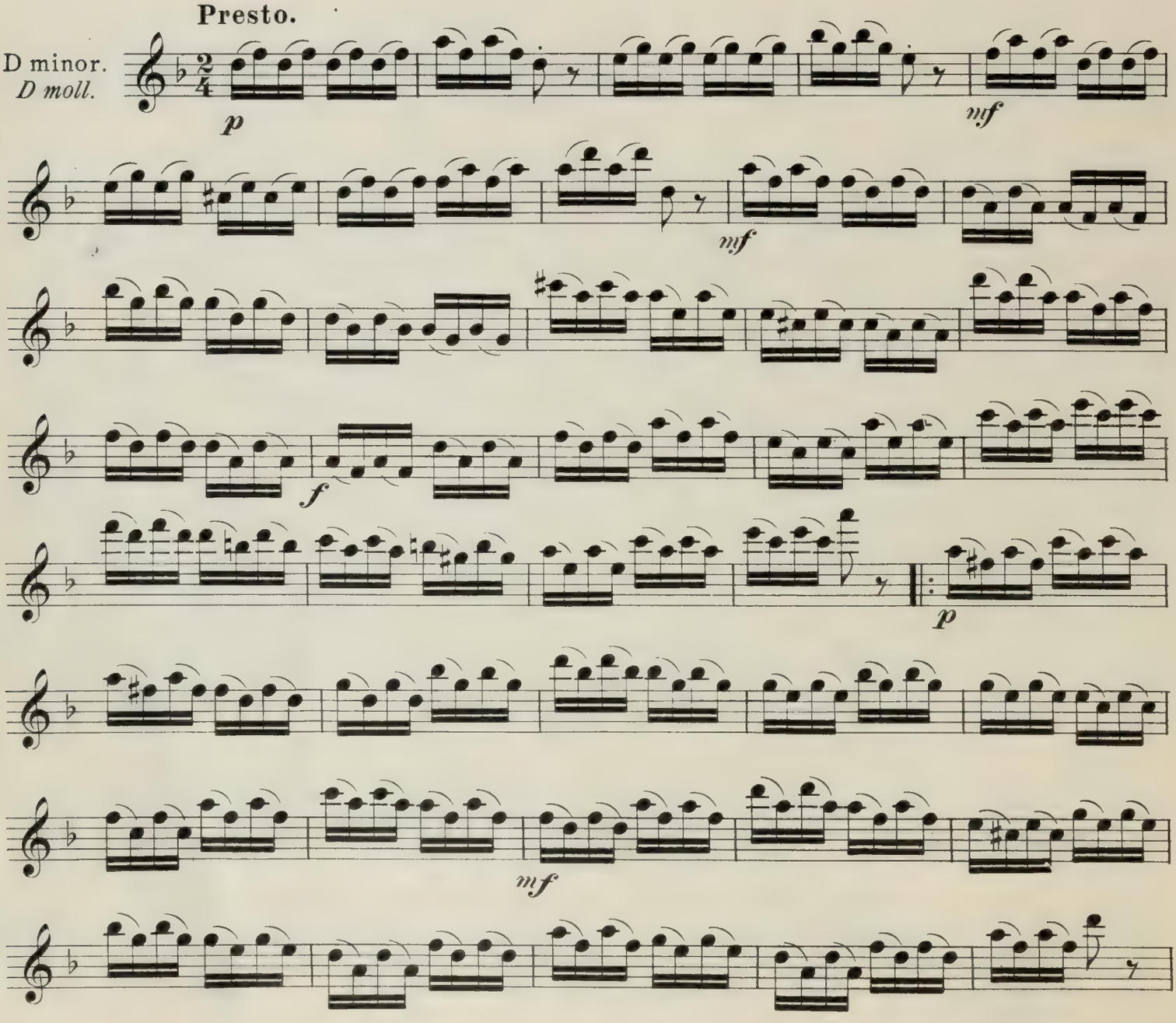


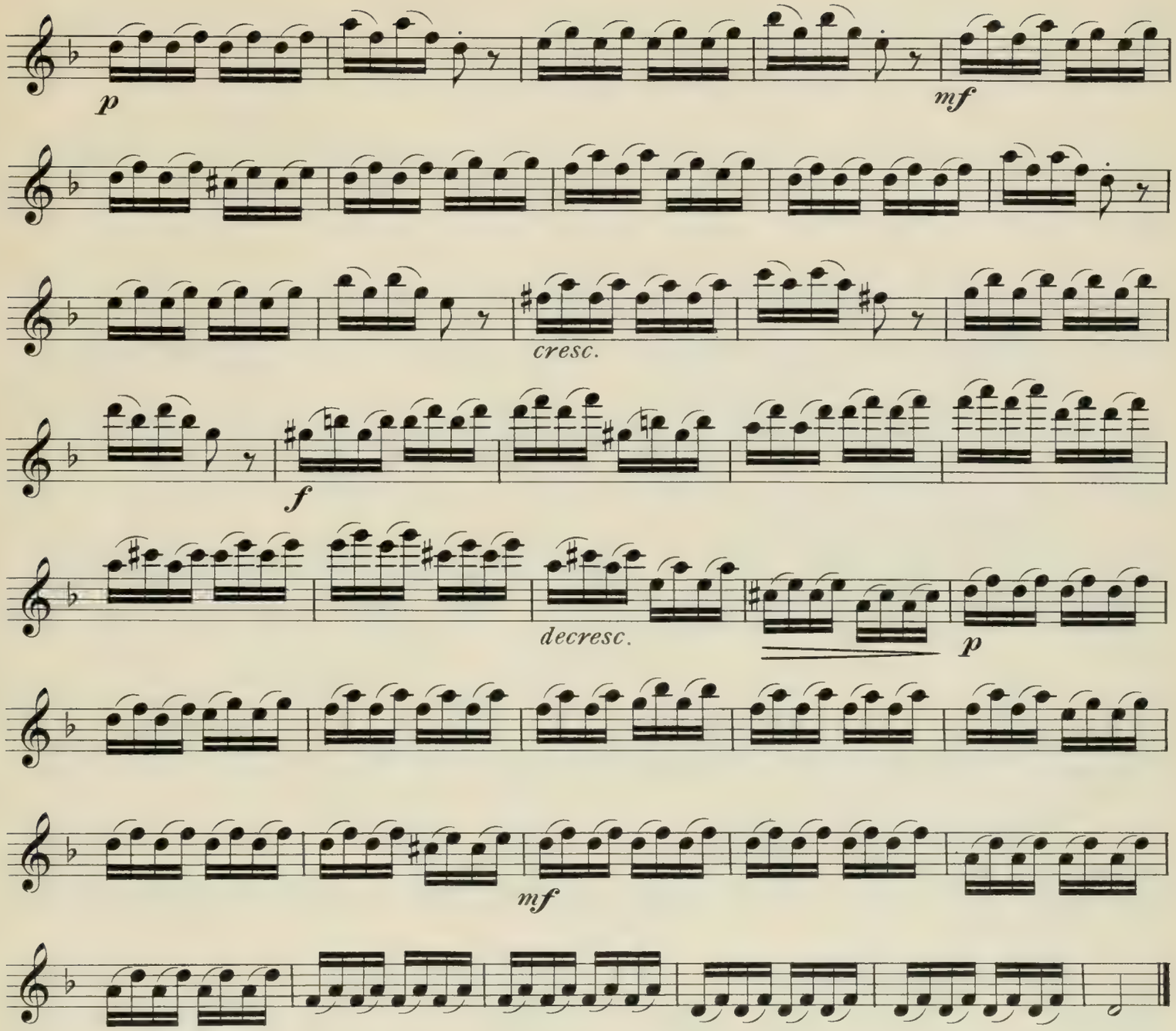
Tempo di Marcia. M.M. ♩=100.



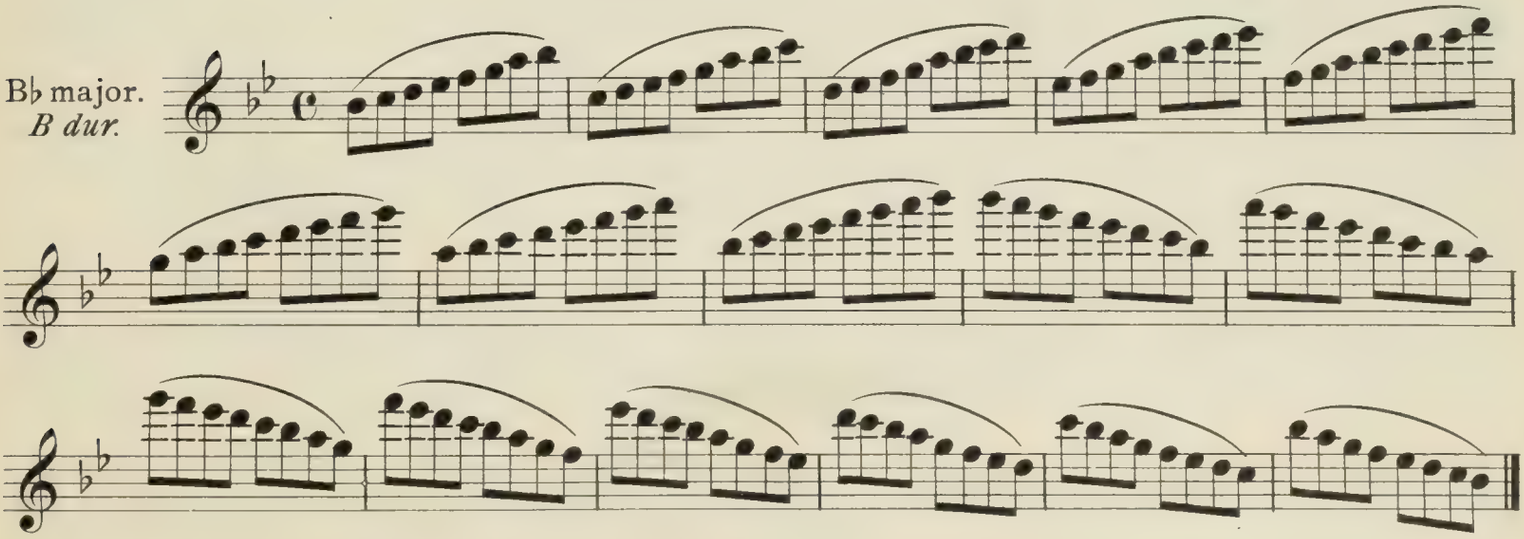


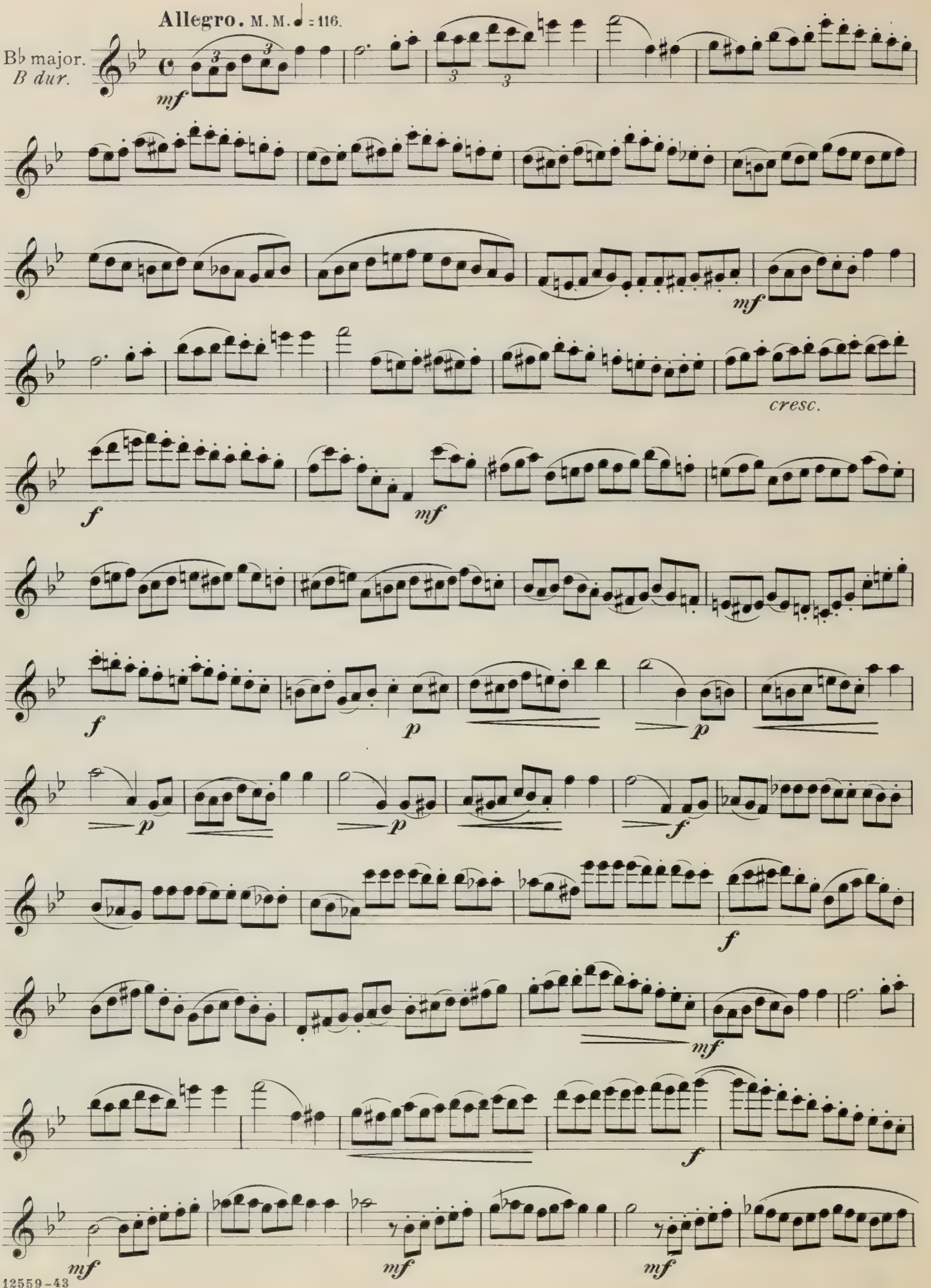
Presto.

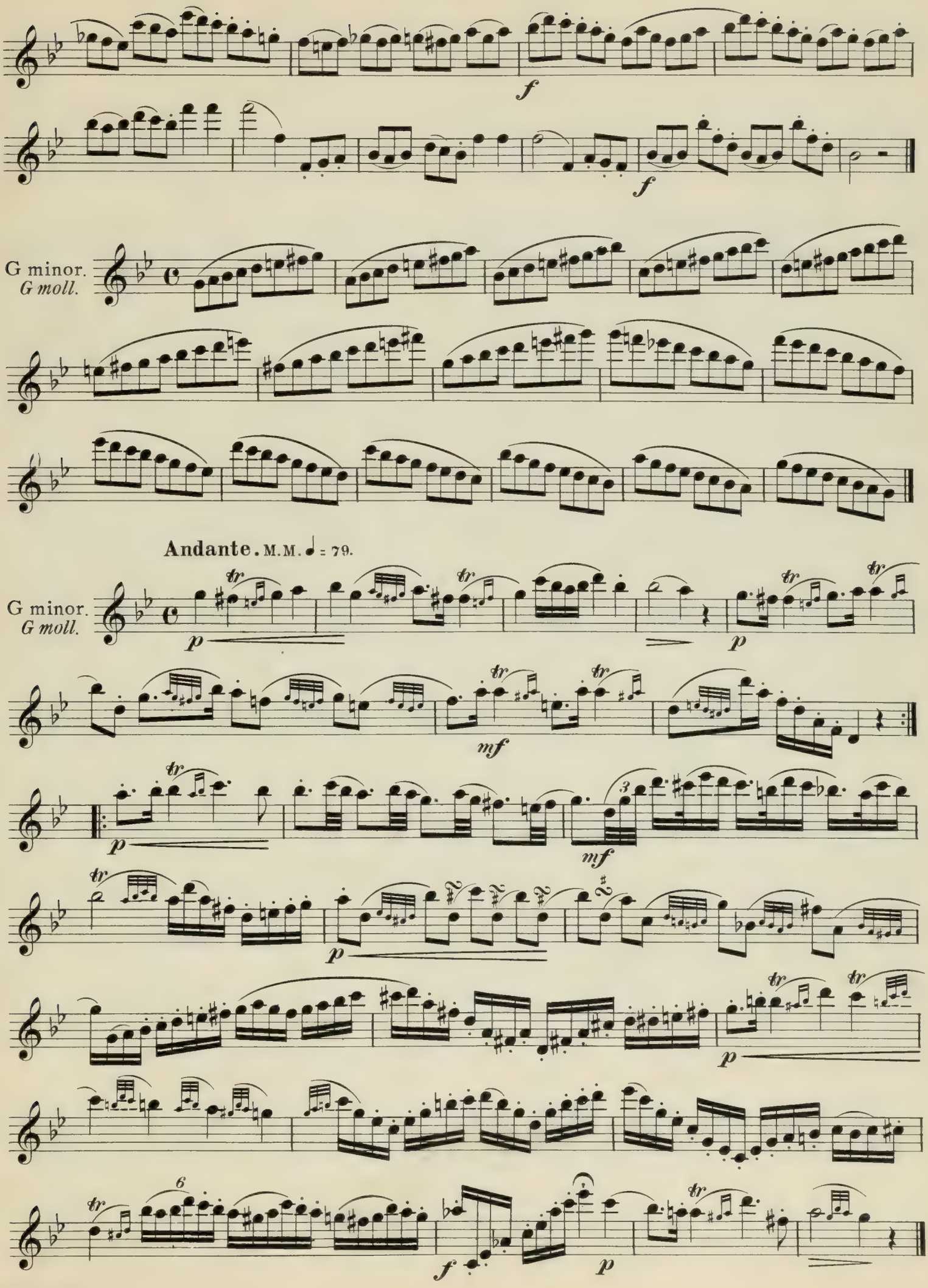


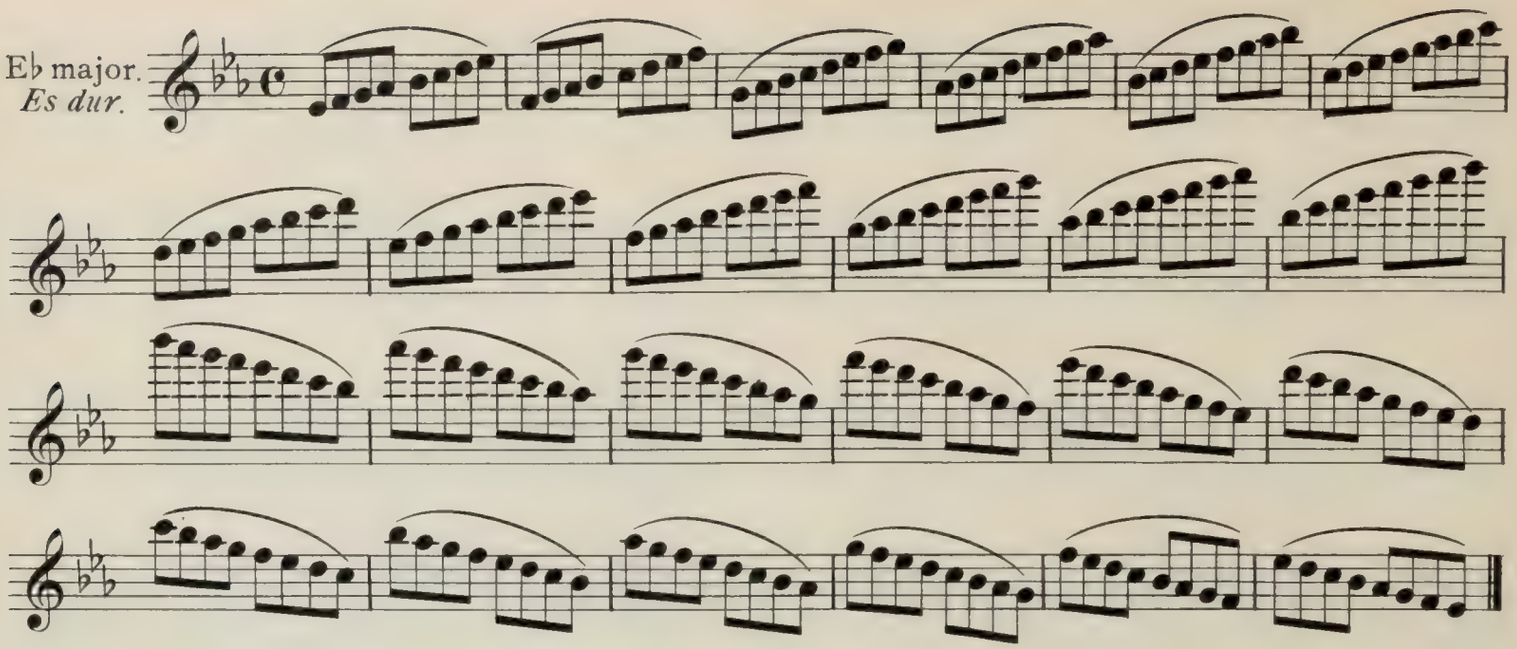


B♭ major.
B dur.

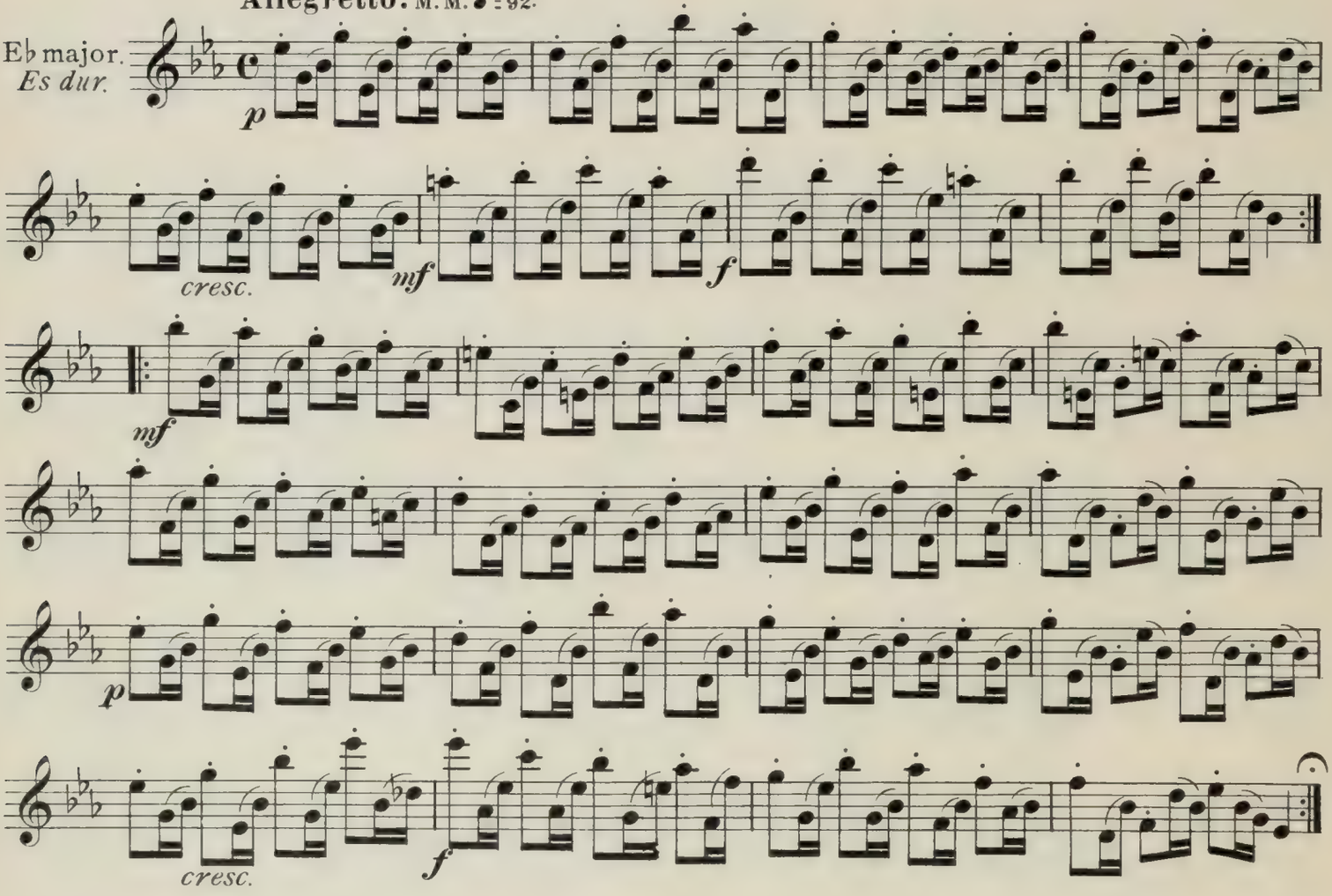


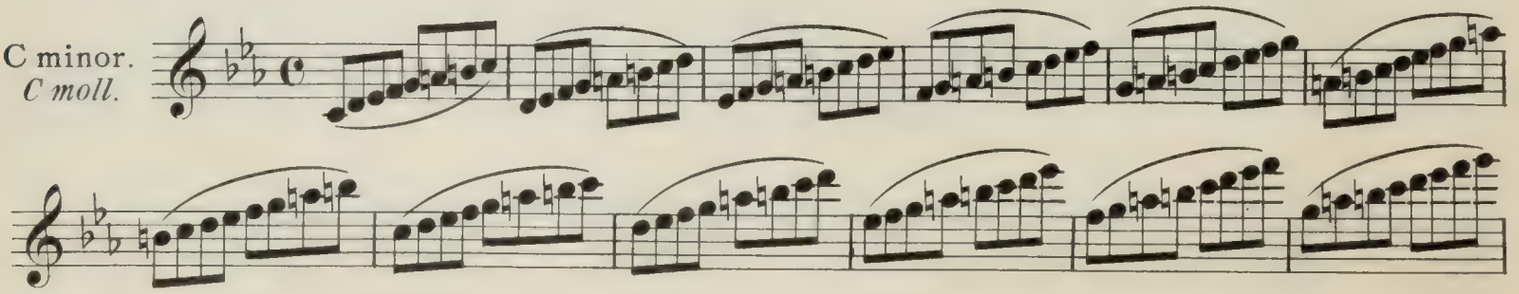

Allegro. M. M. ♩ = 116.
B♭ major.
B dur.
mf
cresc.
f
p
f
mf

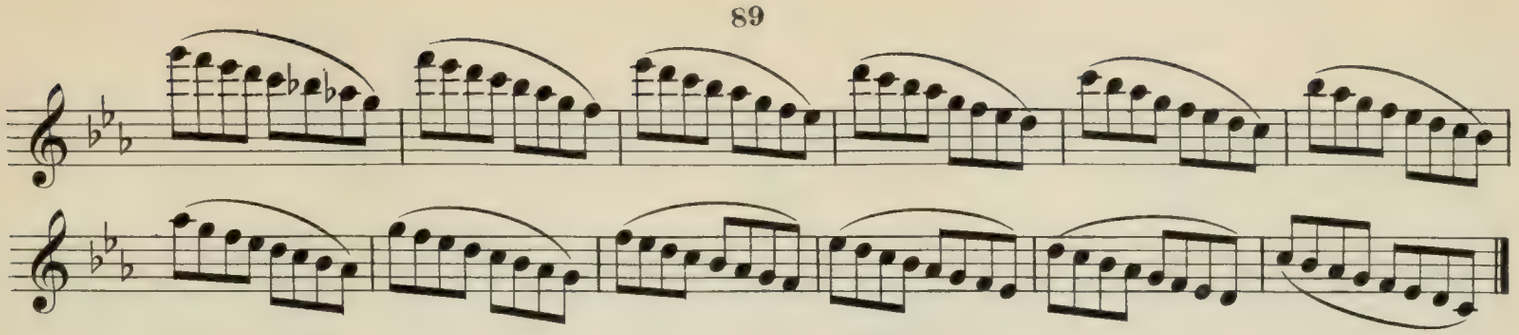

G minor.
G moll.
Andante. M.M. ♩ = 79.
G minor.
G moll.



Allegretto. M. M. ♩ = 92.







Allegro. M.M. ♩ = 96.

C minor.
C moll.

mf

mf

Ab major.
As dur.

Andante cantabile. M M. ♩ = 69.

Ab major.
As dur.

p espressivo

mf

p

p

dolce

mf *f* *p*

mf

p

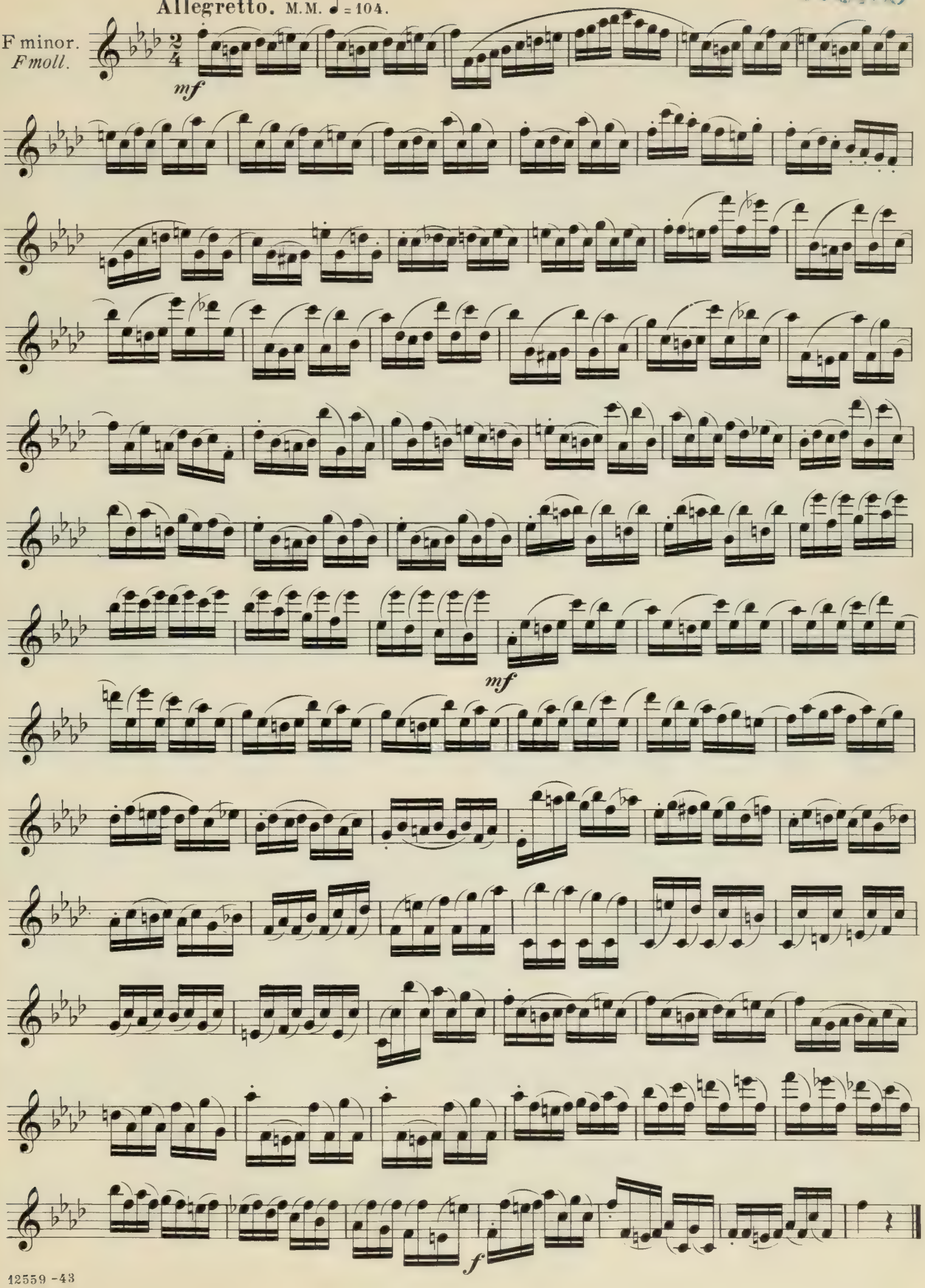
mf *f*

F minor.
F moll.

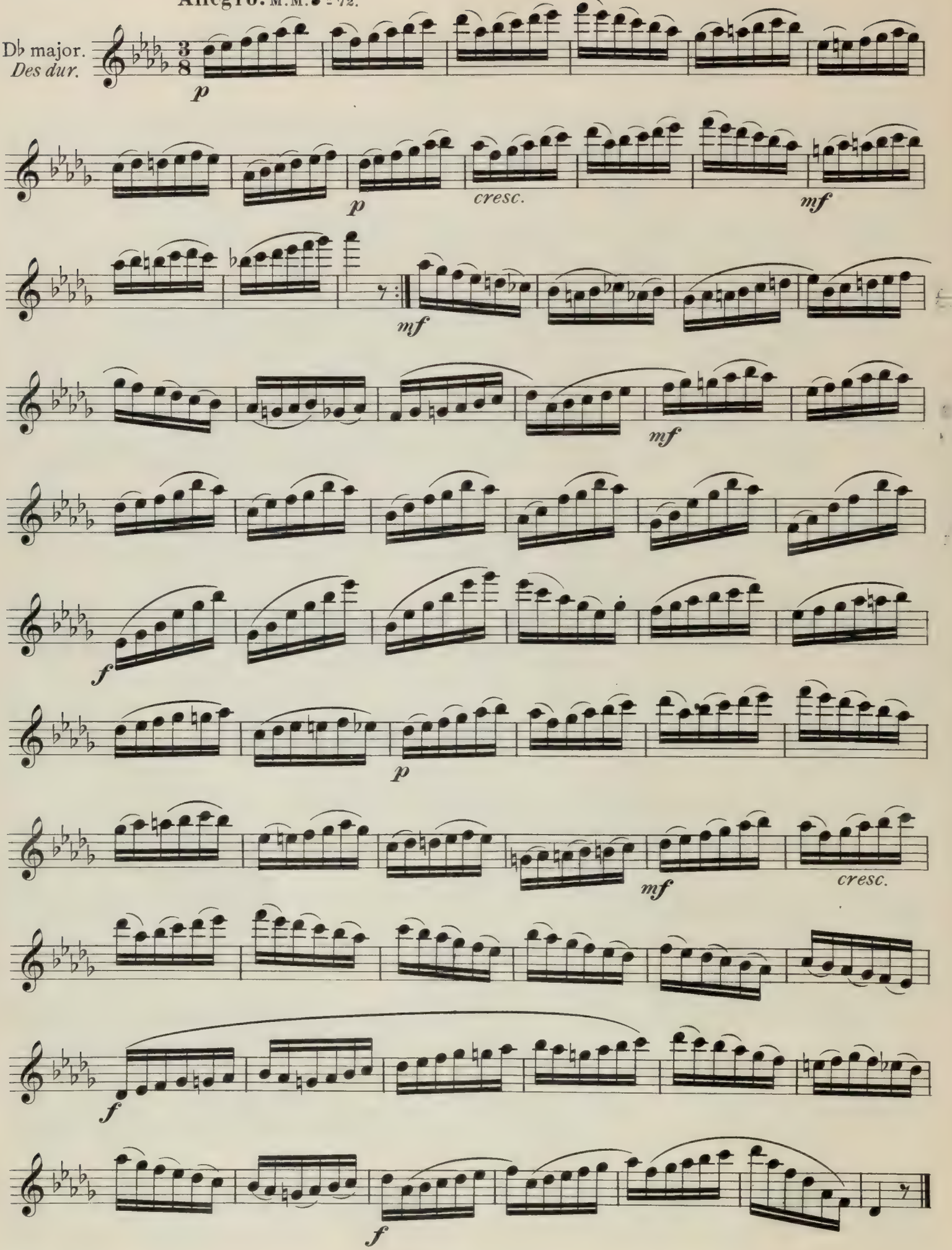
172460

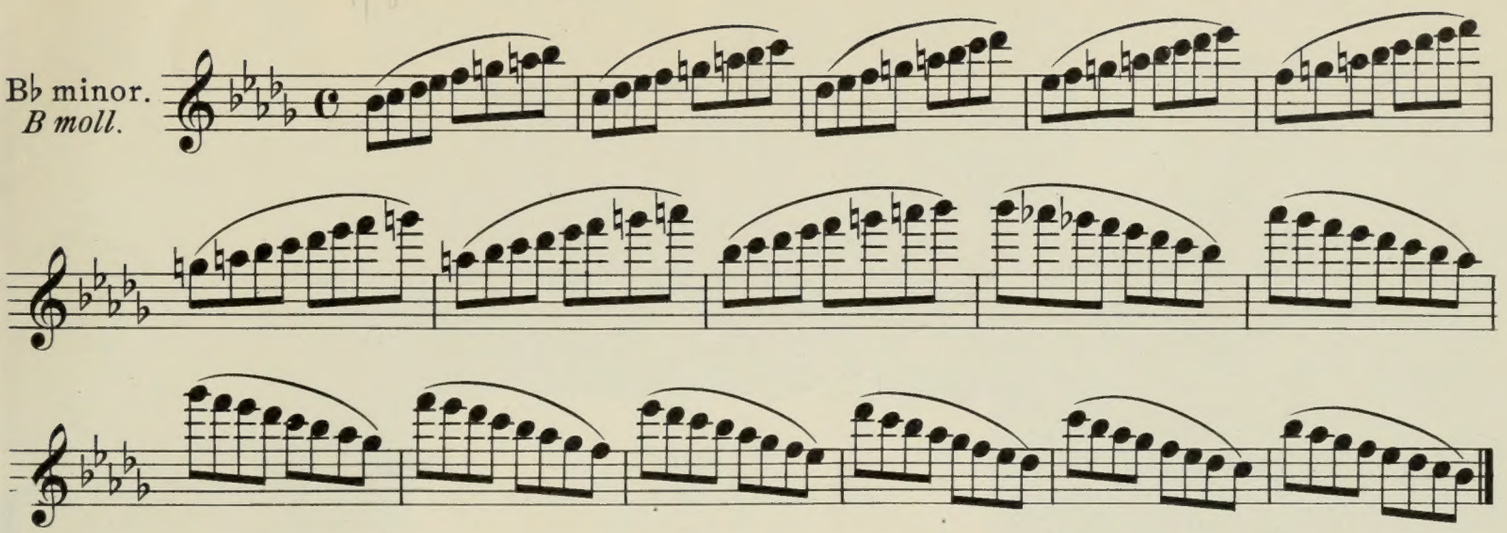
Allegretto. M.M. ♩ = 104.

F minor.
Fmoll.

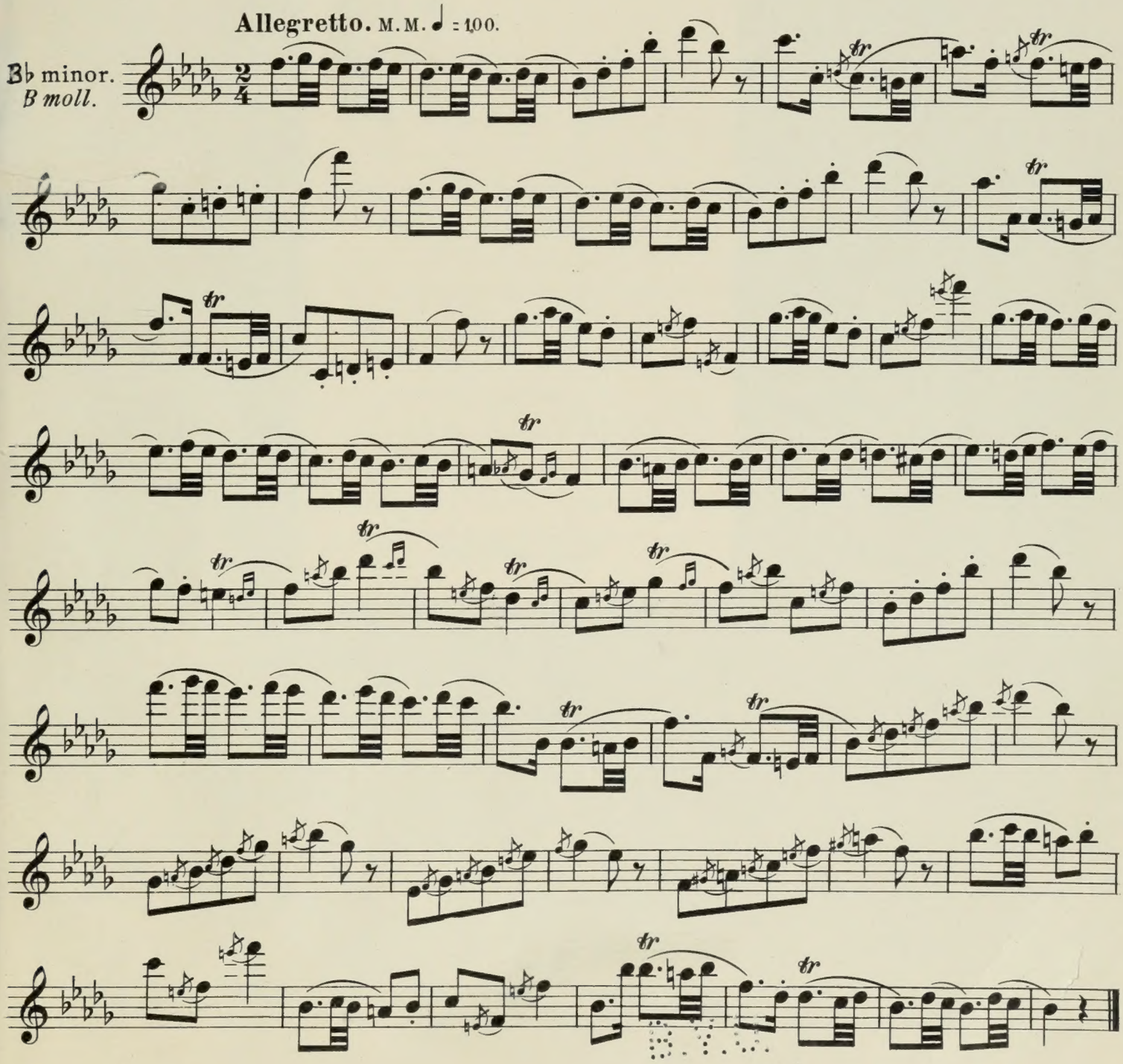


Allegro. M.M. ♩ = 72.





Allegretto. M.M. ♩ = 100.



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